

DRAMATIC.

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# NEW YORK CLIPPER

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## Theatrical Fables

WITH

### TIMELY TIPS.

BY JOSEPHINE GRO.

LXIII.

#### THE OFFENCE OF OBTRUSIVE EGOTISM.

Egotism is Warrantable, only so far as a Sensible Appreciation of one's Self and one's Attainments, but when Obtruded, it becomes Obnoxious.

Benjamin Boaster was a very Bright, Good Looking young man, but he Fell Short of being Admirable because of his unbearable Egotism. It never seemed to Occur to him that Others were Not so deeply Interested in Benjamin Boaster as He was. When at times others sought to Change the Subject of conversation from Himself—Benjamin's insistent efforts to keep the Flow of Talk in His channel, often made him Wear-

took advantage of his position and Monopolized the time and attention of those present by exploiting Benjamin Boaster in Ways that were Many.

At times he would be Gently Snubbed by a Silence which was Meant to Ignore, but which he took to be Rapt Attention. Finally one night when the Playwright's guests had been more than usually Bored by Boaster's Ubiquity, she, feeling Backward about Speaking to him and Suggesting that he Take Up less of her guests' time,

"A funny little thing happened to Me to-night as I left My hotel. Just as I Stepped

"That reminds me," interrupted the Other Theatrical Man, according to the pre-arranged plan, "speaking of stepping, there was a —"

"Well, as I was saying," broke in Boaster, "just as I stepped —" but at this point he was again obliged to Pause, because of the Other Man's intentional interruption. "There was a young lady who once said

rounds when it was brought to end by Boaster getting angry, and remarking aside something about "Certain people Monopolizing Conversation, and Butting In on Stories that Others Wanted to listen to."

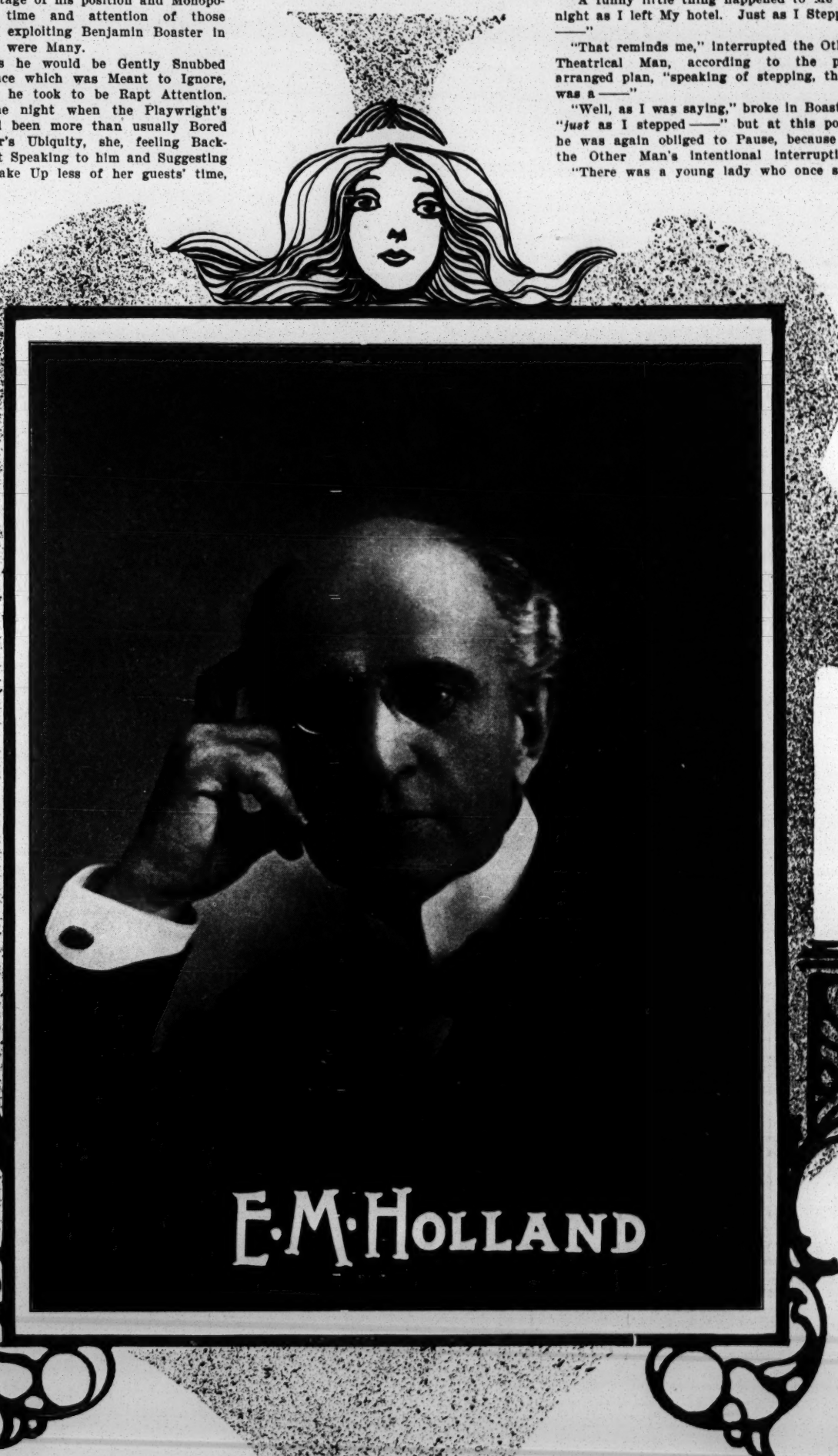
Meanwhile the Other Man made some *sotto voce* reference to "Folks who sometimes might Learn a lesson by seeing themselves as Others saw them," and "a dose of a man's Own medicine often doing him Good".

At this, a Sudden light seemed to Break in on Boaster's mind, for he was No Fool if he Was an Egotist. An unpleasant end to the little scene was Obliviated at that moment by the announcement of Something more Important, the Serving of Supper.

During the repast the Observant hostess was Pleased to note that the Usually omnipresent and Egotistic Boaster was Actually Listening to the Conversation of the Others without continually Interpolating something about Himself.

Her little Experiment had accomplished its Intention.

TIP:—There may be Others.



E.M. HOLLAND

some. His Habit of Intruding his Own affairs, had become so extremely Annoying to his friends and acquaintances that they got so that they Almost Dreaded his approach.

Though he Really was Clever, people Tired of hearing him Tell of the fact Himself, and wished that he would be Modest enough to let Others find out something for Themselves. Possessing a musical Voice and a good flow of Language he would Ordinarily have been an entertaining Talker on almost all subjects, but, as his Subjects would Invariably be Benjamin Boaster's ability and achievements, the Variation on these became exceedingly Tiresome.

Benjamin was not Up in the Art of Bragging Modestly, so that people would Give him the Credit of Knowing More than he Did know, or possessing more than he Did possess. Consequently, few attributed to him the Qualities which were Really his.

Though Benjamin played for the Public, six nights and two matinees a week, he also considered it his Duty to Play for his Friends on Sundays. During the winter season it had been his Habit to Drop in to the regular Sunday Night "at home" of a friend who was a playwright. This Clever lady attracted Other bright people to her receptions, these entertaining her and Each Other with bright stories, songs, recitations, imitations and interesting conversation.

Boaster's contributions to these Evenings were at first very acceptable but as the season wore on, it was Noticeable that he Held the Floor most of the time, and much to the Annoyance of hostess and guests. This Self appointed Master of Ceremonies

Preconcerted with another theatrical friend to give Boaster a Correct Imitation of himself, hoping he might take the Hint and thereafter make himself less Conspicuous.

Besides, she considered it her Duty to Try somehow to Break him of his annoying Habit, for she thought him too Fine a Fellow in many Other ways to be permitted to Make this Mistake all the rest of his life.

It was planned that upon the following Sunday night, the Other theatrical friend was to Quickly Interrupt Boaster whenever he should open his mouth to Speak. As usual, Boaster made his Entrance after the arrival of most of the guests, and utterly unconscious of his great Fault, began to make himself the most Talked-of man present. He began by breaking in upon an interesting conversation.

that I —", resumed the Other Man, but before he could relate what the "young lady" had said about him, Boaster in his anxiety to Finish the Incident He had begun, took a deep breath, then in Firmer, Louder tones than before, continued:

"Just as I stepped —", but he did not appear able to "Step" further in his story, for his opponent in the Battle for Precedence in which he was Unconsciously engaging, again obtruded His story.

"As I was saying, this young lady once said that I —",

"Just as I stepped —" Boaster repeated, with an indignant glance in the direction of the Other Man, who again took up the Thread of His narrative, to be in turn balked in the Finish.

This novel Combat lasted a dozen

#### A JOKE ON THE AUTHOR.

An author—for obvious reasons he would not care to have his name used—recently had a call from a friend who was about to start on a journey.

"I wish I had something good to read on the train," remarked the friend.

"Have you read my last book?" asked the author.

"No," answered the friend. "What is it—romance or humor?"

"It's supposed to be humor," laughed the author, "and I don't mind giving you a copy on an advertising basis."

"What's that," asked the friend.

"Why, all you've got to do is to laugh and chuckle while you're reading it, and hold it so that the other people on the car can see what the book is that you find so diverting. That's the best kind of advertising a book can have."

"I'll try it," said the friend, and he took the book.

Of course, this was all said in fun, and it was so understood, but, as the friend rolled along in the parlor car it occurred to him that the humorous possibilities of the situation were not entirely exhausted. So it happened that the author received the following telegram, sent from a way station: "Don't want book on terms quoted."

ELLIOTT FLOWER,

in October Lippincott's Magazine.

#### TOO TRUE.

Though "money talks,"  
As we've heard tell,  
To most of us  
It says "Farewell."

—Lewis' Ltd.





Lois Garneau, the girl who stands out so conspicuously in the very small role of Kathleen in "The Emerald Isle," now running at the Herald Square Theatre, had but one minute's notice a few nights ago in which to prepare to go on in the prima donna role which she understudies. A second opportunity to sing the role again came last Saturday. Both times Miss Garneau proved that the role is none too great for her abilities both as an actress and a singer.

Miss Garneau who in private life is the wife of a well known voice specialist of New York, is the same young woman whose name appeared in the papers about two years ago, as the cause of a sensational duel fought in Stradella, Italy.

She had been studying in Paris and Milan, perfecting herself in singing, acting and dancing. While at the latter place, a pupil at the Conservatoire, the young Duchess Villa Florida took an immense fancy to the American singer whom she entertained many times at her father's beautiful home near Stradella.

During a season of opera at that place, Miss Garneau made several distinct "hits" in important roles. At the same time, as a friend of the Duchess, she acquired considerable social prominence.

Through a decided success as the Page in the opera, "Il Ballo Maschero" Miss Garneau gained so much local fame that the day following the first performance, flowers and presents galore from unknown admirers arrived at her hotel. She made herself a much discussed personage by sending them all to the local hospitals with the cards of the donors attached. This act being commented upon in the newspapers, one of the young men who, considering his flowers misplaced, took offense and made disparaging remarks in general, concerning American students in Italy, and of Miss Garneau in particular.

This happened in the presence of a fiery old officer who was a friend of the Villa Florida family. He promptly resented the attack upon the name of the young Duchess' friend, by presenting his card with the remark that as the old Duke was ill, he would take it upon himself to show the young man where he had made a mistake by speaking lightly of any friend of the Duke's household.

In the duel which followed, the rash young man was killed, though his elderly opponent had intended only to draw blood enough to teach him a lesson. The unfortunate affair filled a great deal of newspaper space at the time, both here and in Italy.

A few weeks ago, Miss Garneau, through some Italian friends who were making a tour of America, met a cousin of the young man. When speaking regretfully of the duel, she was interrupted by the cousin, saying:

"It served him right—he was the disreputable member of the family which did not regret him for long. Besides, I came into considerable money at his death."

This reminds me of another duel, though bloodless, in which figured a certain matinee idol who shortly begins another season on Broadway. In his youth he was as popular with the fair sex as he is now-a-days. Youthful feminine hearts by the score, had he, in proof of which he treasured at the time, a precious box containing locks of hair, knots of ribbon, school-girl love letters and various other mementos of that period when youthful love first awakens.

He was fourteen and the object of his adoration at the time was barely twelve years of age. A disagreement arose because of her having walked home from school with another boy. When charged with her fickleness, Minnie tossed her head saucily and informed her jealous swain that there were also "others" besides himself whom she permitted to pay her some attentions in the way of sharpening her pencils and covering her books, or carrying them home from school.

Angry words following this disclosure, Minnie demanded her letters and also the lock of hair she had bestowed upon him a few weeks before.

It was agreed that she should receive her letters and love tokens by the hand of his best boy friend. Accordingly, the following day at recess, Minnie received a small package of letters and an envelope containing several locks of hair of various shades and textures. Upon a slip of paper was written the concise message: "Pick out your own."

Even though Minnie had not been singular in the bestowal of her affections, she re-

sented this apparent plurality in her ex-beau's heart affairs. Angry tears arose to her eyes, and when questioned as to the cause by the boy friend who had delivered the package, she disclosed to him his friend's insult.

Being of a chivalrous nature, he took the package of hair after Minnie had selected her own, and returning to the sender, indignantly threw it into his face. He, taking this to be a challenge, instantly returned it with a blow, and a regular boyish "scrap" ensued which continued until interrupted by the sound of the school bell which announced the end of the recess.

For two weeks afterwards, Minnie devoted all her spare time to the champion who had resented the off hand way in which her precious lock of hair had been returned.

The fashion of driving, riding and auto-mobiling with bare head was carried to an extreme during the past season at the Summer resorts.

A few weeks ago when "The Wild Rose" Co. played its one-night stand at Mrs. Vanderbilt's Newport home, the members of the company were driven from their hotel during the afternoon, for a rehearsal upon the specially improvised stage at Beaulieu. The air was damp and chilly, and one of the chorus girls who sat beside the driver, remarked concerning a bare headed chauffeur: "Who is that, running that machine?"

The driver mentioned one of the wealthy residents of Newport who bore a name that was of decidedly Celtic origin.

"Well," exclaimed the young chorus woman, "How foolish of him to ride out bare headed in this sort of weather."

"Not so foolish," returned the driver, "when you consider what a hot headed race we Irish are."

Loney Haskell, that exceedingly popular vaudeville entertainer writes the following story: "One of the most peculiar calls for my services as amusement purveyor, I received through a theatrical agent in New York City. He told me that my engagement would be novel, but there was a chance for a good bit of money in it. A very wealthy woman was ill at St. Luke's hospital, and to divert her attention from her malady which was aggravated by despondency, she made special arrangements by which she could engage vaudeville performers to amuse her during these spells of melancholia.

"I accepted the engagement to go and tell her funny stories for an hour, during which, I gave her some of the very best in my repertory,—and the next day she died."

Mr. Haskell continues: "It is up to the vaudeville performer to make good on any and all occasions, though once in a while we get our setbacks if we fail to have a ready retort at our tongues' ends. The worst I ever got was in St. Louis some time ago. I stepped out upon the stage in a new dress suit of which I was particularly proud.

"As an opener, I remarked that I felt like a lobster in the suit. 'Yes, and you look it,' drawled a voice from the gallery. I had to plead guilty to the impeachment, and as quickly as possible took up the thread of my regular discourse."

"At one time," says Loney Haskell, "I was called upon to entertain the inmates of the Charles Street Jail in Boston. I conceived the idea that something more substantial than humor should be purveyed, so I purchased a lot of plug tobacco and had it cut into small squares which I intended to toss among the audience on reaching the climax of my turn.

"Unfortunately I had underestimated the number of my audience, having only about one piece of plug for each five men. This complicated matters, and a small sized riot ensued. To end this the prisoners had to be clubbed and marched back to their cells."

MISS CLIPPER,  
Per JOSEPHINE GRO.

#### SPECIAL NOTICE.

Until further notice we will make half-tone engravings and insert them in THE CLIPPER, together with a brief sketch of the professional career of the subject, on the following terms:

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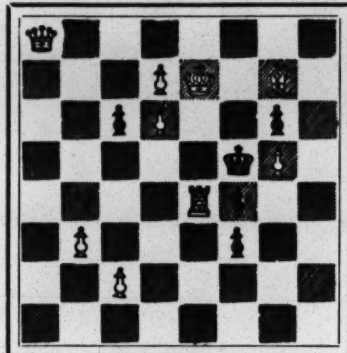
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## Chess.

Enigma No. 2,387.  
First Prize in "Der Sammler's" Tourney.  
BY KARL KONDELIK.

at K R 2, Q R, Q B 8, Q 6, Q B 4, Q K 4, K 2, K B 3, K 1 3.  
at Q 4, Q R 2, Q B, Q R 6, B 2, K 3, and 6, B 2, K 1 3.  
and 4, K R, K 1 3.  
White to play and mate in two moves.

Problem No. 2,387.  
Second Prize in "Chatmains Obozronie."  
BY J. KARES.  
BLACK.



WHITE.  
White to play and mate in four moves.

Game No. 2,387.  
Played in THE CLIPPER C-G. Tourney.  
J. F. Hyland vs. F. V. Cobry.  
CHARLICK COUNTER-GAMBIT.

White. Black. Mr. Hyland. Mr. Cobry.  
1. P to Q 4 P to Q 4 11. Q Kt to Q 2 Cast e. K R  
2. P Q 4 P K 4 12. P K R 4 P K R 3  
3. P Q P P P Q 5 13. P K R 4 Kt K 2  
4. K Kt-B 3 Q Kt-B 3 14. K R-Kt sq R P X B  
5. P Q R 3 P Q R 4 15. Kt X P K R-Q sq  
6. P K R 3 K B-B 4 16. Q R 7+ K B sq  
7. Q her 3 K Kt-K 2 17. Q Kt-K 4 P-Q Kt 3  
8. P K Kt 4 Kt-B 3 18. P K R 6 P X P 7  
9. Q K 4 Q R-K 2 19. Q X R P+ K-P 7  
10. Q B-Kt 5 Q-her 2 20. Q Kt mates.  
(?) Loses me the game; a blind man should have seen the mate, but I didn't.—  
F. V. C.

Cook's C. P. Compendium, p. 262, says: "This Counter-Gambit is attributed to Albin. It is considered a sound reply; for White usually fails to keep the pawn. Of course we do not know whether Mr. Albin was aware that Henry Charllick Esq., chess ed. Observer, Adelaide, S. A., invented and advocated P to K 4, as a foil to 1. P to Q 4, fifteen years ago. This Counter-Gambit should bear his name as a perpetual remembrance. The utmost that can be said for waiting one move till White actually offers the gambit, would be to call it 'Albin's Variation'—if it was Herr A. who suggested it."

Mr. Cook's star game, his leader at this opening, is between Herren Cohn (White) and Wolf.

1. P to Q 4 P to Q 4 9. Kt to B 3 Kt to his 3  
2. P Q 4 P K 4 10. K B-K 2 P-Q R 3  
3. Q P X P P-Q 5 11. Castles K Kt X P  
4. P-Q R 3 Q Kt-B 3 12. Kt X Kt Kt X Kt  
5. P K 3 Q Kt 2 13. Q B-B 4 P-K B 3  
6. K Kt-B 3 Q P X P 14. B X Kt B F X B  
7. Q X Q+ Q R X Q 15. B-his 3 P-Q B 3  
[8. Q X P K Kt-K 2 16. K R-K sq K B-Q 3,  
agreed a draw. All of which is submitted to our contributors.

#### Q's Gambit Accepted.

As a most acceptable continuation of the "Q. 3. A." given last week, but so rarely played in our day, we present a magnificent inspiration from the immortal matches between De la Bourdonnais and McDonnell. This was their fifth game, No. 4 of the fourth match. It has been the inspiration of a vast body of chess and not a little poetry.

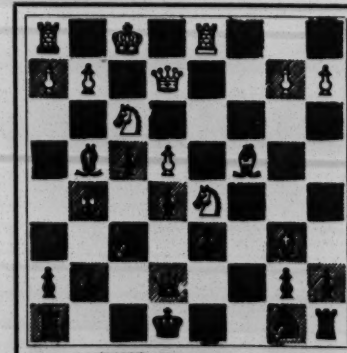
De la B. McDonnell. De la B. McDonnell.  
1. P to Q 4 P to Q 4 19. P to Q R 3 P-Q B sq  
2. P-Q B 4 Q P X P 20. K R-Kt sq P-Q Kt 4  
3. P-Q K 4 P K 4 21. K B X P Q B X Kt  
4. P-Q 5 P K B 4 22. Kt P X B Q Kt-Q 5  
5. Q Kt-B 3 K Kt-B 3 23. K B-B 4 Kt X B P+  
6. K B X P K B-B 4 24. K B 2 Kt X Q R  
7. K Kt-B 3 Q Kt 2 25. R X P+ K B 3  
8. Q B-Kt 5 K B X P 26. R-B 7+ Kt Kt 3  
9. K B sq K B-Kt 3 27. R-Q Kt 7 Q Kt X B  
10. Q-K 2 P K B 5 28. Kt P X Q Kt Q X P  
11. Q-R sq Q B-Kt 5 29. Q-Kt sq Kt Kt 3  
12. P-Q 6 B P X P 30. K B-B 3 Q R-B 6  
13. Q Kt-Q 5 Kt X Kt 31. Q R-B 2 K B-B 4+  
14. Q B X Q Kt-K 4 32. K X B 4 R Kt Kt  
15. K-home K X Q 33. R X B R P X R  
16. Q-her 3 K R-Q sq 34. K R 4 K B 3  
17. Q R-Q 2 Q Kt-B 3 35. Q-K 2 K R-Kt 3  
18. P-Q Kt 3 K B-R 4 36. Q R 5 Kt-K 6, wins.

(a) Geo. Walter ("1,000 Games") notes that by 6. B P take P Black would have won; which shows what an imperfect opening even the fiery De la B. could sometimes put up.

(\*) The great Frenchman almost always played 3. P to K 3; but so, or to 4, McD. always answered as in the text, to which he himself adds: "C'est le coup juste." This looks like the germ out of which grew the "Charlick Counter-Gambit."

(!) This coup with the rest of Black's game form a chess inspiration that has never been exceeded by mortal man. As it will certainly be new to our young readers, we present the position at this crucial point.

WHITE—L. C. De la Bourdonnais.



BLACK—Alexander McDonnell, Esq.  
Move 13.—Kt take Kt!!

LOUIS PAULSEN, Blindfold.

As a contrast to the history of Mr. Pillsbury's blindfold achievements just placed on record, which it is simply prosaic fact to say have astonished the world and established a record, probably for all time, for celerity of execution, we present what is undoubtedly the most protracted effort of the kind ever witnessed. Before doing this we would ask if there is any one now living who can and will give us an account of Louis Paulsen's "sixteen hours blindfold exhibition," mentioned by Mrs. Bowles in the Pillsbury history? When, where and against whom was it contested? How much time

was occupied? what was the result?—and any other available information. We have searched our library in vain for it; and no mention of it is made in Mr. Paulsen's brilliant column of THE Chicago Leader, nor did he ever mention it in our long correspondence after his return to Europe.

The antipodes of Mr. Pillsbury's shortest (in time) game is Mr. Paulsen's ten board effort at Chicago, which commenced Monday evening, May 10, 1888, in "Light Guard Hall;" continued on Tuesday and Wednesday evenings, all from 8 o'clock P. M. to midnight. On Thursday, 15, two of those who had been awarded a draw desired to play their games further. To this Mr. Paulsen consented, and, not having seen the games, and still unseen, played on, winning one in ten, and the other in eleven more moves; so that, in reality, his score was: Lost 1; drawn 1; won 9.

The report before us says: "Upwards of 920 moves were played on those five evenings!" But we guess that means half (½) moves; for it is agreed that the play was "slow in time;" and that the games should have averaged 92 moves is incredible, especially when at the end of the second sitting we are told that "all the games had reached twenty-one moves," but none decided. The first decision came at 11 o'clock on Wednesday evening. The time occupied was twenty-two hours, besides that taken to win the two draws on Saturday.

Of the members of the Chicago C. C., said to number sixty at that time, not more than four of the leading players nominally entered the lists; but we regret having to repeat the following editorial comment: "We wish our readers to bear in mind that Paulsen is not playing against ten opponents only, but vs. all the leading chess amateurs and club practitioners in Chicago. There is a regular consultation over every game; and when we consider that they have ten times as much time as Paulsen was are constrained to say that such interference is neither just nor desirable." Another says: "Paulsen not only played ten, but fifty antagonists."

In view, no doubt, of these reprehensible proceedings, after the conclusion of the match Paulsen expressed a desire to play blindfold, single handed, against five or more of the chess magnets of the club, consulting. But they did not see their way to facine the music.

At the conclusion Mr. Paulsen did not seem to have experienced the least fatigue, nor did he betray at any time the slightest hesitation. "I might have played better," said he, "but a clearer perception of the boards could not be desired." The noise in the hall did not incommode him.

A writer in THE Boston Journal thus describes Mr. Paulsen's appearance while playing sans voir: "His attitude and bearing were like those of a person in a trance. His head thrown slightly forward, his eyes closed, his figure motionless, and nothing to indicate life save an occasional working of the face when a skillful step was taken by an adversary, or a sudden coup de bataille was contemplated by himself. The progress was slow."

Up to the time of the first American Chess Congress, in '57, Mr. Paulsen had not played more than fifteen or eighteen games in this way; and yet he said: "He does not recollect having committed a gross mistake or oversight at any time, and asserts that he can play better blindfold than in the usual way, and had he always his choice he never would play otherwise." His skill, therefore, does not seem so much the result of repeated trials as of a latent faculty brought into play by an act of volition.

## Checkers.

#### To Correspondents.

EMIL KEMINY.—Your letter forwarded to Dr. Schaefer.  
J. LEWIS.—Not quite up to the standard. Come back again.  
W. SEWARD.—All accepted.  
C. LAWSON.—Please send your address.  
J. DE LIMA.—Received with pleasure.

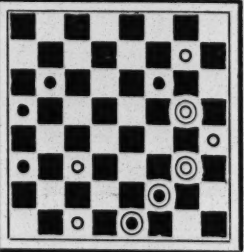
Solution of Position No. 31, Vol. 50.  
BY GROSVENOR.

Black 7 10 11 13 15 18  
White 12 20 21 22 24 32  
White to play and draw.  
22 17 8 3 21 17 32 28 11 2  
15 22 18 12 26 31 16 22 13  
12 8 3 8 20 16 8 11 2  
18 23 11 15 26 31 26 22 Drawn

#### Position No. 32, Vol. 50.

BY CHAS. LAWSON, NEW YORK.

Black 9 11 13 21 K 27 31



White 8 20 22 30 K 16 24  
Black to play and draw.

#### Game No. 32, Vol. 50.

BY THE late Corporal Jeffery

11 15 13 22 13 17 8 11 19 23  
23 19 25 9 25 21 31 27(a) 24 20  
9 14 6 13 11 16 11 16(b) 16 19  
22 17 29 25 20 11 20 11 20 16  
6 9 8 11 8 24 7 16 23 27  
26 23 23 18 27 20 14 10 16 11  
9 13 8 8 22 16 19 27 32  
24 20 18 14 21 17 32 28 10 7  
15 24 10 17 4 8 12 16 32 27  
23 19 21 14 17 13 27 24 7 3  
Drawn.

#### (a)

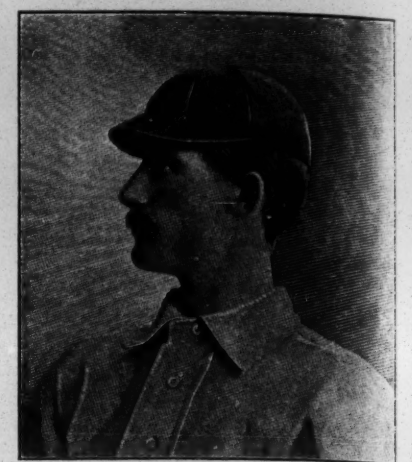
18 14 7 11 1 6  
14 9 27 18 2 7 9 6 22 26  
15 19 31 27 11 5 1 10 30 23  
20 16 7 11 14 9 11 16 19 26

#### (b)

1 5 27 24 12 16 8 3 31 26  
13 9 16 20 15 11 22 26 11 15  
24 16 24 19 16 10 3 8 26 22  
20 16 21 8 26 31 15 19 15 19  
7 11 19 15 19 23 8 11 Drawn

#### News of the Game.

The latest, newest and best treatise on special lines is just at hand in the shape of 7 to 11 line of "will o' the wisp," compiled by Dr. Schaefer. This the doctor has thoroughly gone over, eliminating poor play, strengthening weak lines, and welded together a splendid compilation. Messrs. Gardner and Brodie are to play a match for the New Zealand championship and stake of \$500. Twenty-four games are to be played; they are to be nominated from the list in Robertson's Guide. We regret to learn of the death of J. W. Benny,



MONTE CROSS

is one of the veterans of the ball field, but he is still playing in a style that commands attention wherever he is. He was born Aug. 31, 1869, at Pittsburgh, Pa., but learned to play ball with the Solar Tips, of Philadelphia. He started on his professional career with the Milford (Del.) team in 1889. During the seasons of 1890-91 he was with the Lebanon team of the Pennsylvania State League. In 1892 he was with the Buffalo and New Haven teams, of the Eastern League, and the Baltimore, of the National League. He participated in one hundred and thirteen championship games with the first two and fifteen games with the Baltimore. He was with the Savannah Southern League team in 1893. He began the season of 1894 with the Detroit Western League team, and after playing in forty-one championship contests he was released to the Pittsburgh Club, of the National League, and finished the season with the latter. In 1895 he participated in one hundred and eight championship games with the Pittsburgh team, and seasons of 1896-97 he was a member of the St. Louis Browns, of the National League. In the two seasons of his sojourn there he took part in two hundred and fifty-four championship games. In a deal between the St. Louis and Philadelphia Clubs Cross was transferred from the former to the latter in 1898, and during that season participated in one hundred and forty-nine championship contests. He continued with the Philadelphia until the end of last year, when he joined the Athletics, the new American League team of the Quaker City, and has taken a prominent part in helping his team to carry off this year's American League pennant.

president of the Tri-State Checker Association. Mr. Benny was the strongest checker player in Allegheny City, and for twenty-seven years was librarian of the public library. Team matches have commenced in this locality. Paterson and New York are slated to a contest. THE Draughts World states that "Freedman has been little daunted by the loss of his big match." Mr. Freedman is not the kind of a man to lose courage when losing a match. On the contrary, when things are running against him he immediately commences to gain courage, in much larger doses. No "Smith's cough drops" about him; why should there be? In the first place he stands to lose none of his own money.—He has not lost a game purely by a genius drift, nor is he rudder. Hugh McKean, recently of Greenock, Scotland, but now of Salt Lake City, Utah, recently had a sitting with the champion of his vicinity. Score: McKean won 24, R. Gardner won 3, drawn 10. Gardner did well against the well known expert.

#### E. M. HOLLAND.

Whose recent transfer from the Frohman forces to those of Liebler & Co. has created no little comment, has for many years been justly held as one of the most competent character actors on the American stage. His professional record abounds in successes, and his name has, for a generation, been regarded by the New York playing public as a synonym of capable work. In search for an actor capable of impersonating so exalted a character as that of the Pope of Rome, on the stage, the choice of George C. Tyler, the executive head of Liebler & Co., fell upon Mr. Holland, and the negotiations that followed will result in Mr. Holland being thrust into the forthcoming production of H. Caine's "The Eternal City," the play in which Viola Allen is to appear this season, and which Liebler & Co. are calculating upon making one of the most elaborate productions of the year. This will be the first time in the history of the American stage when the character of the Pope of Rome has been shown as an active participant in a stage presentation. Mr. Holland comes of a family of actors. His father was that famous comedian, George Holland, whose record was that of the New York stage, with which he was identified for nearly a half century. He was born in England, where he pursued his calling for several years before coming to America, which event occurred in 1827. He died in 1870, and made his last appearance upon the stage but a few months before his death. E. M. Holland entered the profession at an early age, his father introducing him as an infant in a play in which he appeared, called "Parents and Guardians." At the age of fifteen he was call boy and emergency actor at Mrs. John Wood's Olympic Theatre, in this city. In 1866 he was a full fledged actor at Barnum's Museum, and the following year he entered upon his long and successful career at Wallack's Theatre. He remained at Wallack's for thirteen years, profiting by the instruction of such men as John Brougham, Dion Boucault, and other great actors of the time, who were identified with Wallack's. After a two years' sojourn across the water, Mr. Holland returned to New York to enter the Madison Square Theatre Co., then under the control of the Mallorys, afterwards of Daniel Frohman, and still later of A. M. Palmer. In 1895 he entered upon a starring tour with his brother Joseph, and at the close of the season of 1897 he entered the employ of Chas. Frohman, with whose management he has since been identified, either as the important member of one of his companies or as star. His characterizations have long furnished themes for comment, and those who can remember the old Barnum Museum days are not likely to forget his appearance in "Caste," in "School," in "A New Way to Pay Old Debts," or the great hit he made as Silky, in "The Road to Ruin." Of later years his capable character work stood out conspicuously in "The Private Secretary," "Young Mrs. Winthrop," "Emeralda," "Jim, the Penman," "Alabama," "Col. Carter of Cartersville," and "A Social Highwayman." Mr. Holland is always conscientious and painstaking in his work, and it has been said of him that he could not play a role poorly if he wanted to.

"A Country Mouse," a comedy, by Arthur Law, was given for the first time in America at the Star Theatre, Buffalo, N. Y., on Sept. 29, by Ethel Barrymore and company. "Carrots," a one act play, by Jules Bernard, was also given for the first time in this country on the above date, Miss Barrymore appearing as a boy in its leading role. Play and star were well received.



## OUR LONDON LETTER.

(FROM OUR OWN CORRESPONDENT.)

Clipper Bureau,  
Granville House, Arundel Street,  
Strand, London, W. C.

This past week has been one of premiers, and I find that I have to report no less than four first nights since the date of my last letter. These are: "The Best of Friends," produced at Drury Lane on Thursday; "Quality Street," produced at the Vaudeville on Wednesday; "What Would a Gentleman Do?" produced at the Apollo on Saturday; and "Who's Brown?" which made its first London appearance at the Kennington Theatre on Monday night of last week. Curiously enough, for this week not a single new play is announced. To take last week's presentations in the order of their respective importance from the artistic point of view, "Quality Street" would come first, but in England Drury Lane is an institution, and its melodramatic production is an event of first importance.

"The Best of Friends" is beyond question one of the best things Drury Lane has given us, and the best that has come from the pen of Cecil Raleigh. A Drury Lane piece must be picturesque and must be thrilling. "The Best of Friends" has both these qualities in abundance, almost in superabundance, for to look at gorgeous pictures and be thrilled for five hours involves an unusual strain on the degenerate or decadent audience of today. There is a wonderful succession of pictures, many of them of a very high order of scenic effect. The first scene, entitled Oxford, is a view of the Tom tower of Christ Church. It is rendered with something like photographic accuracy. The Grand Terrace, Riverlea, is a fine presentation of one view of an English country house or palace, of which an even more picturesque aspect is caught in the scene showing the guests' wing, while the "duke's hall" is a fine specimen of an antique dining hall, enlivened for the occasion by a regiment of yeomanry dining in uniform, to the strains of the and playing patriotic airs. The third act, in South Africa, is a splendid series of pictures.

First comes Johannesburg, full of men in khaki, horse and foot, with transport animals, veldt wagons, officers, Boers, nurses and spies. The Last Commando is placed in a rift in the mountain, presumably a kloof, which is seen by starlight, at dawn, and at sunrise. As a series of pictures, therefore, the new production is in every way worthy of the Drury Lane tradition. The element of thrill was managed with due perspective—the grand shudder being reserved for the end, according to the canon of the art. No previous thrill has been quite so successful. The heroine is a circus girl who performs great acrobatic feats. Her supreme effort is to be let down through an opening in the domed roof of the circus, a very high one, her hands being tied behind her, and she holds the end of the rope in her teeth, with no other hold whatever. Thus suspended near the roof she makes a hundred turns, or the rope is turned that number of times. There is no net below, so that if she loses her hold she would almost certainly be killed. In order that this feat may be fully seen, the stage represents only the dome and the top gallery of the circus. The audience in the theatre sees the circus audience filling the galleries, and sees also above the dome the room from which the rope is let down. Before the heroine's turn there is the turn of two trapeze artists. Then the trapeze is hooked up and the heroine is let down. In the middle of her turnings the villain appears above with a knife, and is about to cut the rope. In this instant of agony Tommy, the clown, has a happy thought. He unhooks the trapeze, swings himself off on the bar, and, catching the heroine with his legs, holds her safe in the air until both can be lifted into the gallery. These are the chief scenes, and this the great sensation. Throughout the play the story of love and friendship. The best of friends, in the play, were Paul, the son of Michael de Lahne, the Boer commandant, and the Earl of Amesbury, the peace loving, yet militant hero. They were, as the best of dramatic friends, the son of the Boer, and the son of the English, and when the war broke out they both took part in it, though on different sides. This is but a bald summary of Cecil Raleigh's story, and, of course, does poor justice to the play. No mention has been made of Mrs. John Wood, upon whom Mrs. Raleigh's "aunt" and "strong woman" of the circus, all the humorous incidents of the drama depend. On Thursday last she was at times a little uncertain of her part, but, with this qualification, she was perfect. Voice, manner and gesture were true to life, and the audience which filled the house from floor to ceiling, fairly rose to their old favorite. Reeves Smith played the difficult part of Amesbury with distinction and decision, and his diction was excellent—a very important matter at the Lane. As young Paul de Lahne, Conroy Terrie made quite a hit, while C. M. Lowe was a dignified Duke of Richborough. An excellent performance was that of Sidney Valentine, as the old Boer general; his make up was as good as it could be. Maude Panks was Mercia. From a scenic point of view Mr. Collins has never done anything so good as "The Best of Friends," and there can be no question of its pronounced success.

"Quality Street" you have already seen, but it is a novelty in London. I need not repeat the story of the play, but record the simple fact that it seemed to please the Vaudeville audience mightily. The three principal roles were in the hands of Marion Terry, Ellaline Terriss and Seymour Hicks. Miss Terry we all know as an actress of exquisite taste and indefinable charm, and never has she appeared to us more in the present case. The splendid recognition she received must have been most gratifying to her, demonstrating as it did the hold she has on the respect of our theatregoers. Miss Terriss was, as she always is, exquisitely dainty, sweet and alive, and we have become accustomed to realize that she never passes beyond this stage—and perhaps we would not wish her to. It is for this reason that where the trials of poverty and disappointment are supposed to have left their mark on her they do nothing to the kind, and she never wears the necessary worried look. Mr. Hicks' irrepressible breezy style is somewhat out of the picture. He cannot help being alive, alert, bright and even boisterous; in fact, he cannot repress his "joy of living," and thus, when it comes to dainty work, he is not at his best. Henrietta Watson, in a small part, also stood out, and once more proved what an admirable actress she is. As a matter of fact the whole cast, which included George Shelton, Vane Tempest and Stanley Brett, could not have been bettered.

"Quality Street" is a play of the first rank, and it is not difficult to see why it should have enjoyed a run which will compare with either "Sweet and Twenty" or "Bluebell." Pleasant, harmless and not aggressively bad is "What Would a Gentleman Do?" Gilbert Dayle's maiden effort. Its first act is reminiscent (the word is mild) of the first act in Captain Marshall's "Brother Officers." Dayle gives evidence of a retentive memory and a nice discernment in selection. Here is the story of the piece: A young Cockney, Dicky Hook, who has inherited £200,000, wants to be "a gentleman." He enters the household of an impoverished Col. Sir Bruce Kederby, V. C., and studies the arts of politeness from that guide to manly perfec-

tion—"the complete gentleman." He develops a passion for benevolence little sort of supernatural, and a fury for self criticism that is positively distressing. He loves the colonel's daughter, Madge. She loves Sir Christopher Wynne. She accepts the Cockney, however, because he has given her of honor, and has thereby saved her honor of the Kederby family. When Dicky learns why Madge has accepted him he says: "I do not love you," and sets her free—just as a gentleman would do. When Madge is on the point of learning how Sir Kit acted as an ignoble part in Australia Dicky steps forward, saying: "I was the man"—as a gentleman would. In the end it all comes right. Dicky brings Kit and Madge together, and contemplates his work with the satisfaction of a conscious well doing. He knows he has behaved like a gentleman, though he cannot be one. So he consoles himself with a lady of sporting tastes, who is ready to forgive his lack of "itches" for the sake of his abundant goodness of heart. The play was neatly constructed, and the author has redrawn certain well defined stage types with a sense of characterization and some humor. The play was performed by a company of clever people, capable of much better work than was demanded of them. Nina Boucicault made the heroine a sympathetic and sensible young person. Dennis Eadie supplied ten minutes of the best acting of the evening—quiet, forceful and restrained. Louis Bradfield, as Dicky, was far too intelligent to not have studied his "complete gentleman" to better purpose. The play and Mr. Bradfield were received enthusiastically by the pit and the gallery.

"Who's Brown?" is a new farcical comedy by Frank Wyatt, and was well received by a large audience at the Kennington Theatre. The farce itself is not one of the first order. The material is old—very old—and not too funnyly treated. The plot shows plot signs. Tempest went one evening to the Exhibition, and there had the misfortune to be hung up all night in a car of the Great Wheel, in company with a lady. Naturally next morning his wife disbelieves so simple a story; he invents another, and she spent the evening with an old friend, John Brown, the last train and stayed the night. She asks for Mr. Brown's address, and wires for Mr. Brown to see her and corroborate her husband's story. When Frank Fuller opportunely calls, he is persuaded by the peccant husband to impersonate John Brown. Of course a real Mr. Brown turns up, like-wise his wife Martha, and Mr. Fuller's own wife. The complications that ensue may be imagined; however, after some really excellent acting all is satisfactorily explained. Charles Fawcett easily takes the honors in the acting. His impersonation of Frank Fuller was excellent. Miss Goward's real Mrs. Brown was of the utmost value to the farce, her great experience in farce acting enabling her to give her portrayal a reality not always found in a class of play. Mr. Wade and Miss Bennett, as Mr. and Mrs. Tempest, played with great spirit, while a good character sketch of their butler was given by J. H. Carson.

"Honors Divided," Fergus Hume's new play, was well received in Glasgow last week. On Saturday Kate Horke responded to calls for a speech by heartily thanking the audience for the appreciation they had shown of the efforts of both author and actors. She added that she had so much impressed on Mr. Hume the importance of the Scottish verdict that he had been unable to rest at home, but had gone all the way from Essex to Glasgow to hear that verdict for himself. Having ascertained the opinion of his fellow countrymen, he had "gone on his way rejoicing."

Saturday night saw the end of the run of "The Little French Milliner" at the Avenue. Kate Phillips goes on Monday to Fulham, to appear in the new drama which Mr. Henderson (one of the authors, too) is producing there that evening. There was a rather sudden termination to Nance O'Neil's engagement at the Adelphi on Saturday night, and sundry sensational rumors have been flying around in consequence. The plain facts of the case are that Miss O'Neil unfortunately was not making a financial success of her engagement, and the funds of her management did not permit of a further prolongation of the season. It is now settled that Miss O'Neil will be followed by an adaptation of Clive Hynes's well known novel, "Captain Kettle," which has just been completed by Murray Carson and Malcolm Watson. Mr. Carson will play MacTodd, the Scottish engineer; Esme Beringer, Donna Clotilde, while W. L. Abingdon will return to the Adelphi in the newly created character of Captain Pedro Alvarez, described as the captain of Donna Clotilde's yacht. Captain Kettle will be undertaken by H. V. Esmond. There are no less than eighteen persons in the cast of this play, which is in four acts. The first act takes place in England, the second on board a yacht, the third in French Guiana, and the fourth in some mythical region.

A London contemporary has appeared with a protest on somewhat similar, but stronger, lines to that which I uttered myself in my last letter but one to THE CLIPPER, against the hard measure which has been meted out in certain quarters to Nance O'Neil on her appearance in "Magda" and "Camille" at the Adelphi.

A copyright performance was given at the Avenue Theatre on Saturday of "A Little Un-Fairy Princess," a new play, which Frederick A. Stanley has just received from Frances Hodgson Burnett. It is a delightfully written children's play, and its authors and a number of competent judges are of the opinion that it will fully equal the popularity of "Little Lord Fauntleroy," by the same lady. Mr. Stanley is negotiating for a London production of the play, which will probably take place at Christmas.

Louie Frear's continued illness compels her absence from the cast of "A Chinese Honeymoon," but Frank Curzon has been fortunate enough to secure a capital substitute in Hilma Trevelyan, whose bright and breezy acting and singing are proving very much to the taste of the large audiences that nightly crowd the Strand. The four hundredth performance of the piece takes place on Friday, and Oct. 6 will be achieved its first London anniversary, on which occasion the company will appear in new dresses, a souvenir will be presented to the audience, and it is hoped the alterations in the building required by the London County Council will be completed.

At a meeting of theatrical managers, held on Friday, to consider the steps necessary to be taken in consequence of the declaration made by the Lord Chamberlain that he will not license any more theatres unless the managers of the theatres in question can produce a letter from the London County Council approving of their arrangements, it was resolved that those present should form themselves into an association for the purpose of combating the new licensing regulations. A meeting of the new association was held on Monday, Mr. Tree presiding, but the nature of the business did not transpire.

J. M. Barrie is now putting the finishing touches to a modern comedy, in four acts, which Charles Frohman hopes to produce at the Duke of York's about the end of the month, with Irene Vanbrugh and H. B. Irving in the leading parts.

Oct. 15 is the date of the first performance of Hall Caine's "The Eternal City" at His Majesty's Theatre. Rehearsals are going on night and day. They are heavy because the play is a big one, and the scene arrangements are huge. As to the play itself—ments and the performers—all seems to have been said that can be said. A story, however, has got round that the play has been further

postponed, and Mr. Tree asks that this may be corrected. Everything is running with the utmost smoothness. He directs his venture at the Princess Theatre in Oxford Street, with great acumen. "The Fatal Wedding" is undoubtedly filling this house, but, instead of employing the fine old British method of cutting down expenses, having established a doing exactly the reverse; and he only is strengthening the cast by adding Philip Cunningham, a well known London name, together with Edward Morgan, but he is also providing new scenery. This is the sort of policy which tells.

The Briton Theatre has once more changed hands. The new proprietors are the Empress Theatre of Varieties, and they inaugurate their management on Monday by producing "Florodora."

Eva Moore will play the title part when Mr. Esmond's new play, "My Lady Virtue," is produced at the Garrick. The Morning Leader announced last week that Lily Hanbury had had to decline the part, owing to the doctor's orders. Eva Moore has shown a decided capacity for the kind of part "My Lady" seems to be. She was the heroine of Mr. Esmond's two successes, "One Summer's Day" and "The Wilderness." This will be her third appearance as a heroine in her husband's play.

The Duchess Theatre, Balham, one of the most luxurious theatres in London, is now under the management of H. T. Brickwell, and bids fair to become one of the most popular of the suburban theatres. The companies already booked include: Edward Terry, "Arizona," "The Second in Command," George Edwards' companies, the Carl Rosa Opera Co., Frank Curzon's companies, etc.

Captain Marshall's new piece, "The Unforeseen," has been put into rehearsal by Messrs. Harrison and Maude, to follow "There's Many a Slip," at the Haymarket. The piece is in four acts, and quite modern.

As the new theatre in St. Martin's Lane will not be ready for occupancy until January Sir Charles Wyndham has left London for another holiday. No definite arrangements have been made as to the piece with which he will open the house, but it is understood that "Rosemary" will be revived during the season.

Dudley Morgan, the author of "The End

after at the initial performance, owing to Miss Reeves' illness, has resumed it again.

Senorita Guerrero, the clever Spanish dancer at the Alhambra, has recently added a romantic pantomime, called "The Rose and the Dagger," to her usual performance, in which she is assisted by a clever pantomimist, called M. Volbert, who represents Montezinos, a rascally landlord of a secluded inn in the mountains. During a thunder storm Senorita Guerrero, in the character of Quiteria, seeks shelter in this inn, and is admitted by Montezinos, who soon covets a valuable diamond ring which she is wearing. When the storm abates she is on the point of leaving, and tenders money in payment for some drinks, but Montezinos scornfully rejects it, and indicates the ring as the prize which he means to have. Quiteria refuses, and when the bandit unsheathes a dagger she throws back her cloak and discovers herself in a bewitching low necked costume, suitable enough for an evening reception, but hardly the kind of dress to be chosen for a rambler in mountain solitudes during a thunder storm. However, it was, as it happened, the very costume for the occasion, as it so bewitched Montezinos that all evil thoughts vanished, and he craved only the rose which Quiteria wore in her hair in exchange for the dangerous weapon with which he threatened her. She closes with his offer at once, and on gaining possession of the dagger promptly stabs him to the heart. Her exit is thus secured, and after a little womanly remorse she leaves him to die in his lonely habitation. The plot is conventional, but it gives a scope for some very beautiful dancing on the part of Senorita Guerrero.

I hear that Diavolo proposes to loop the loop again. This time at Blackpool.

Elife Fay, who reappears at the Empire, is to revive some of Hattie Bellwood's songs. A successor for this wonderful comedienne has long been looked for, and in Elife Fay the directorate of the Empire "think they have found her."

Diana is this week at the Tivoli Theatre, Leeds, making her usual success.

I have taken the trouble this week to ascertain the whereabouts of a number of American (native or by adoption) acts that are engaged at one place or another in Great Britain, and as a consequence I obtain good reports from the following: Rudolph and Hamilton Hill, at the Empire Palace, Sheffield.

NOTES FROM DELMONT'S MERRY MAKERS.

—We just closed a very successful season through Southern Pennsylvania, and the professor has everything in shape to go into opera houses for the Winter season, with the following company: Prof. Geo. Delmont, proprietor and manager; Mrs. Grace Delmont, treasurer; Mrs. Nellie Melrose, subtreasurer and sketch; Frank Melrose, Irish and black face comedian; K. P. Carl, strong man, and the Delmonts, with specialties and sketches. Good show and business everywhere, and all welcome THE OLD RELIABLE, which we receive regularly.

DR. JOHN BAKER'S SIBERIAN MEDICINE Co. NOTES.—We closed our tenting season in Buffalo Sept. 20, and opened the opera house season in West Pullman, Chicago, Ill., Sept. 22, to big business. Our tenting season was very successful. This is our tenth year without closing, and our eighteenth year in the medicine business, and never missed a salary day. We carry a small troupe of dogs and ponies, and our regular company. We are all well and have not missed a CLIPPER since we have been in the business.

ELBERON LELAND writes: "The Great Buffalo Wild West Shows, United, that closed recently in Iowa, are now in Winter quarters at Missoula, Mont., reorganizing for the season of 1903. The total cost of \$50,000 will be expended in refitting the show, and in preparing it for its next campaign. Manager Geo. L. Hutchins will go East in a few days to contract for the season's supply of paper, which the company has decided shall be the best. The buffaloes will be carried than were exhibited this season by the aggregation. It is hoped that rain will not be so plentiful next year."

MR. AND MRS. JOHN HOWORTH celebrated their golden wedding at Malden, Mass., recently, when they entertained many friends, and several gifts came from friends in various parts of the country. A musical programme was rendered, and a banquet served. CHAS. WOODFORD'S MONKEY CIRCUS closed with the Bostock & Ferris Carnival Co. on Sept. 14, at Milwaukee, Wis., on account of cold weather. Mr. Woodford states that this has been one of the most successful seasons, and that the little circus has won high praise in every city visited, and is now in Winter quarters, at Sugar Grove, Pa., preparing for a long vaudeville tour.

NOTES FROM SWETNAM'S WIGWAG.—The show is in central Illinois, and playing to fair business. We will close our tenting season about Oct. 8. Our mammoth sea cow is a great drawing card, also Red Elk's Indian camp. Roster: Jas. Swetnam, manager; Mrs. Lola Swetnam, secretary and treasurer; H. Lockhart, trick stage worker; De La Flada, lecturer; Golden Grant, magician. We open our Winter show about Oct. 20, and will tour the South. Chas. N. Bradley, contortionist, closed at Pleasant Plains, and left for Denver, where he will join How's Clown Co.

ROVING FRANK'S GYPSY ATTRACTION and American Village combined, will leave this country the latter part of October. This season has been a big money maker for them, but the loss sustained in the big fire of April 3 entailed a loss of over \$15,000. When the road comes into the big village, at Atlantic City, in which Manager Frank B. Hubin was financially interested, did not make enough to cover the loss in the fire. Manager Frank B. Hubin, after five years of hard work, lost his all, but will remain in this country, and will be on deck again for season of 1903.

NOTES FROM THE DURAND FAMILY BAND AND ORCHESTRA.—We are in our third week with M. Henry Walsh's Crystal Palace Co., enjoying a most prosperous business. Our band of seven mouth pieces and drums, is featured and a decided surprise to the natives. We are wearing brass band uniforms, made for each member, both ladies and gentlemen, which are very handsome. Our orchestra of seven pieces furnish the music for the dancing festivals, which are one of the features of Mr. Walsh's entertainments. We are playing over the territory that this show has covered annually for the last ten years or more, and are received with unbounded enthusiasm.

ROSTER OF GOLD BUTTON BILL'S Big Fair Ground Show.—J. J. Fremont, proprietor and manager; J. B. Sullivan, lecturer; Chas. Getchell, leader of brass band; T. Brennan, ticket agent, and company of fifteen ladies in high class vaudeville. This is our seventh week of big business. We have been playing Maine, Vermont, Massachusetts and New York State fairs, and close our season next week.

NOTES FROM THE GREAT NORTHERN REMEDY Co.—We have closed a successful Summer season of twenty weeks under canvas. Had sixteen people on the salary list all Summer, and always got a crowd to make the "ghost" walk regularly, and send the treasurer weekly dividends. The management have returned to headquarters, where they are now forming their Winter show.

MR. AND MRS. HERBERT L. FLINT opened their season at Fond du Lac, Wis., Sept. 15, and up to this time have broken all previous records, they inform us.

LOLA (TOPSY) MITCHELL has joined the Twentieth Century Illusion Show, and reports success at the Kanawake District Fair, being the only lady doing blackface work. She will play at the Indianapolis State Fair and other fairs during the season.

py Fanny Fields, Frantz Fanny, Ergotti and King Luis, Kelly and Gillette, Billie Burke, Norman French, La Tostia, the Jalvans, and Booker and Narbis.

## Miscellaneous.

COLLINS' CARNIVAL CO. NOTES.—We are in the twentieth and closing week of a very successful season. Our company numbers sixty-five people. Capt. B. Collins, in his ninety foot high dive; Prof. Startlo's thrilling stairway ride; Mme. Leon's slide for life, suspended by the hair of her head; Master Arthur La Rose, electric high wire; the Velair Family of acrobats, T. Harry Simmons, the torpedo balloonist, and the monster 80ft. Ferris wheel comprise the free attractions. Streets of India, Beautiful Oriental Statue Turning of Life, Electric Theatre, Bosco, Moorish Palace, German Village, Vaudeville Theatre and Palace of Illusions form the list of high class paid attractions. Our business, with the exception of one rainy week, has been phenomenal. At Alton, Neb., we showed to an average attendance of 10,000 persons daily. On the big day "Startlo" was unable to ride the stairway, and we were at out wits' end how to prevent the street fair committee from canceling our contract. Startlo was laid up with a broken arm, the effects of a fall received the day before, and no one could be found to take the chance. Finally our assistant manager and superintendent of attractions, Harry R. Raver, came to the front with: "Captain, we won't break this contract." He took Startlo's bicycle, mounted the stairway, waited a moment for the wind, and was off like a rocket; when he struck the ground he wobbled badly, but soon gained control of his wheel, and leaped to the ground uninjured. We are now preparing for the banner event of the season, the big free street carnival at Hastings, Neb., Oct. 6-11, which, judging from appearances, will outrival any carnival ever held in Nebraska. Capt. Collins has secured a new sensational melodrama, in which the Hon. Wallace, secured from Frank C. Bostock will be featured. We are booked solid through Wisconsin, Indiana, Illinois, the Central States, playing only cities, one night stands.

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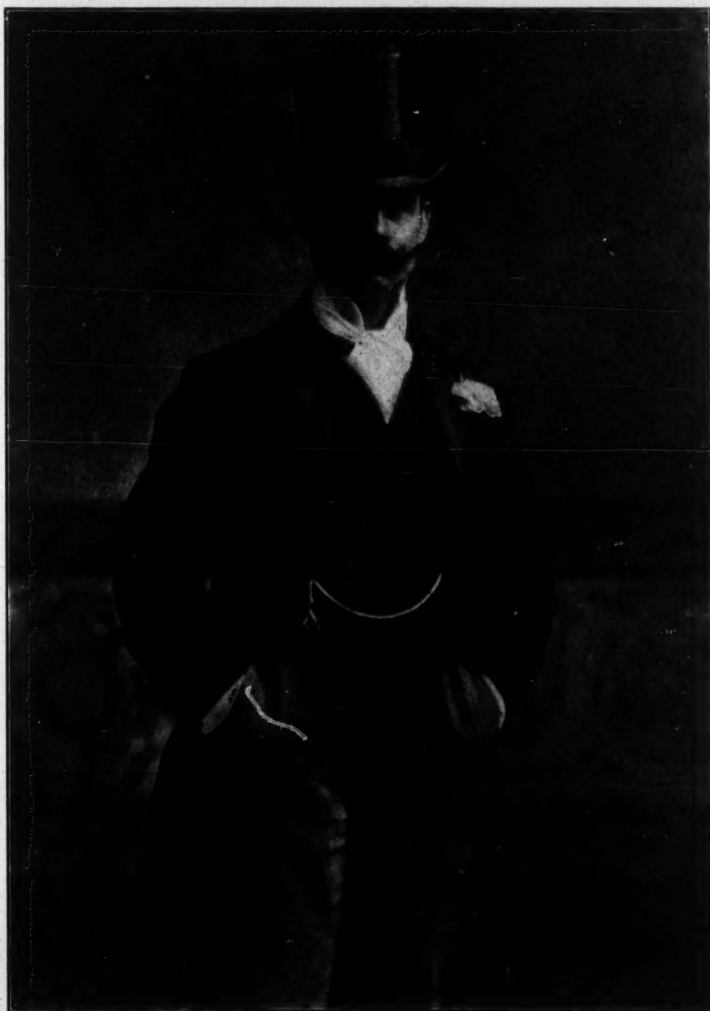
NOTES FROM THE DURAND FAMILY BAND AND ORCHESTRA.—We are in our third week with M. Henry Walsh's Crystal Palace Co., enjoying a most prosperous business. Our band of seven mouth pieces and drums, is featured and a decided surprise to the natives. We are wearing brass band uniforms, made for each member, both ladies and gentlemen, which are very handsome. Our orchestra of seven pieces furnish the music for the dancing festivals, which are one of the features of Mr. Walsh's entertainments. We are playing over the territory that this show has covered annually for the last ten years or more, and are received with unbounded enthusiasm.

ROSTER OF GOLD BUTTON BILL'S Big Fair Ground Show.—J. J. Fremont, proprietor and manager; J. B. Sullivan, lecturer; Chas. Getchell, leader of brass band; T. Brennan, ticket agent, and company of fifteen ladies in high class vaudeville. This is our seventh week of big business. We have been playing Maine, Vermont, Massachusetts and New York State fairs, and close our season next week.

NOTES FROM THE GREAT NORTHERN REMEDY Co.—We have closed a successful Summer season of twenty weeks under canvas. Had sixteen people on the salary list all Summer, and always got a crowd to make the "ghost" walk regularly, and send the treasurer weekly dividends. The management have returned to headquarters, where they are now forming their Winter show.

MR. AND MRS. HERBERT L. FLINT opened their season at Fond du Lac, Wis., Sept. 15, and up to this time have broken all previous records, they inform us.

LOLA (TOPSY) MITCHELL has joined the Twentieth Century Illusion Show, and reports success at the Kanawake District Fair, being the only lady doing blackface work. She will play at the Indianapolis State Fair and other fairs during the season.



SAM ELTON.

Whose portrait is presented above, returns next week to America, after an absence of nearly thirteen years. During all that time he has played with conspicuous success on the continent of Europe. He first entered the profession as an acrobat, and until 1890 was the leading member of the Three Eltons. In that year he originated an individual act, which he played successfully until July, 1900, when he put on for the first time the act, "Domestic Mishaps." Immediately upon putting on this act he jumped into the front rank of high salaried performers, and the biggest halls in Europe have competed for his services. No other vaudeville performer in Europe has had so many commands to appear before royalty. He has been invited to perform before the Queen of Saxony, the Czar, the King of Italy, the King of Portugal on several occasions, the Crown Prince of Saxony, King Edward, the late Shah and the present Shah of Persia. Mr. Elton remains in America only for a short season.

of the Story," has just finished a new comedy for Sir Charles Wyndham, which, however, will probably first see the light in America, under the name of "The Light in the Dark." The play is by Hilda T. Trevell and Maxine Elliott in the principal parts.

Home once more, and fully recovered from his severe illness in South Africa, Wilson Barrett will start a provincial tour at Birmingham on Oct. 6. In the course of this year he will produce, probably at Bristol, in November, his new Alfred the Great play, "The Christian King," which had a very favorable reception in Australia. Mr. Barrett's visit to the commonwealth has, by the way, borne fruit in another new play, which, to be given in novel form also, will be entitled "The Never Never Land."

Messrs. Carson and Greet—with Mr. Carson as the manager concerned mostly with the actual productions—have leased the Adelphi Theatre from Tom B. Davis for a term of years, and propose to produce what may be called modern comedy—though still tragic—drama. Murray Carson heretofore has been actor as well as dramatist, but only once manager. Mr. Greet will busy himself with that part of the house which includes the box office.

At Newcastle-on-Tyne, on Monday night, Julia Neilson and Fred Terry produced the new poetical play, entitled "For Sword or Song," written by Robert George Legge. In collaboration with Louis Calvert, with music by Raymond Rose.

George Alexander, who recently sprained his foot in the act of dismounting from his horse in the last act of "If I Were King," has completely recovered, and has now resumed his part. The play is going remarkably well, and there is no suggestion yet of anything to follow it.

Ada Reeve has given the role of Ada Anascombe, in "Three Little Maids," and Madge Crichton, who represented the char-

acter at the initial performance, owing to Miss Reeves' illness, has resumed it again.

Senorita Guerrero, the clever Spanish dancer at the Alhambra, has recently added a romantic pantomime, called "The Rose and the Dagger," to her usual performance, in which she is assisted by a clever pantomimist, called M. Volbert, who represents Montezinos, a rascally landlord of a secluded inn in the mountains. During a thunder storm Senorita Guerrero, in the character of Quiteria, seeks shelter in this inn, and is admitted by Montezinos, who soon covets a valuable diamond ring which she is wearing. When the storm abates she is on the point of leaving, and tenders money in payment for some drinks, but Montezinos scornfully rejects it, and indicates the ring as the prize which he means to have. Quiteria refuses, and when the bandit unsheathes a dagger she throws back her cloak and discovers herself in a bewitching low necked costume, suitable enough for an evening reception, but hardly the kind of dress to be chosen for a rambler in mountain solitudes during a thunder storm. However, it was, as it happened, the very costume for the occasion, as it so bewitched Montezinos that all evil thoughts vanished, and he craved only the rose which Quiteria wore in her hair in exchange for the dangerous weapon with which he threatened her. She closes with his offer at once, and on gaining possession of the dagger promptly stabs him to the heart. Her exit is thus secured, and after a little womanly remorse she leaves him to die in his lonely habitation. The plot is conventional, but it gives a scope for some very beautiful dancing on the part of Senorita Guerrero.

I hear that Diavolo proposes to loop the loop again. This time at Blackpool.

Elife Fay, who reappears at the Empire, is to revive some of Hattie Bellwood's songs. A successor for this wonderful comedienne has long been looked for, and in Elife Fay the directorate of the Empire "think they have found her."

Diana is this week at the Tivoli Theatre, Leeds, making her usual success.

I have taken the trouble this week to ascertain the whereabouts of a number of American (native or by adoption) acts that are engaged at one place or another in Great Britain, and as a consequence I obtain good reports from the following: Rudolph and Hamilton Hill, at the Empire Palace, Sheffield.



## World of Players.

—Notes from La Clair & Beecher's Big Stock Co.: We are in our third week, and playing to good business, the opening dates, at New Tanager Theatre, Philadelphia, being to S. R. O. The company has played to banner business in nearly all their bookings. The show is giving general satisfaction, and return dates are asked by the managers. The plays are put on in an elaborate manner, and curtain calls are numerous. We are producing "The Shadows of New York," "The Octoroon," "The Irish Hearts," "Foggy's Ferry," "The Planter's Wife," "Checkered Life," and "Ten Nights in a Bar Room." High class vaudeville is introduced between the acts by Campbell and Green, Dainty Pearl Scott, Helen West, Bradley Haskell, and Will S. Beecher. The roster: La Clair & Beecher, managers; Will S. Beecher, business manager; Lou La Clair, business representative; Dan E. Bell, treasurer; G. R. Scott, stage manager; Millie Earhart, musical director; Eddie O'Day, property man; Jack Steele, electrician; Madeline Mordant, Della Scott, May Stewart, Helen West, Marie Melville, Millie Earhart, Emily Green, Pearl Scott, Will S. Beecher, Lou La Clair, Dan E. Bell and wife, G. R. Scott, Harold St. Clair, Phil Campbell, Geo. E. Atkins, Bradley D. Haskell, Eddie O'Day, Jack Steele and Mrs. Green.

—Roster and Notes of Angell's Comedians (Southern): Coral Congleton, Lotta Riggs, Evalena Angell, Lincoln J. Kibbey, Charles Carroll, Ralph Galleon, Jack Roreleigh, R. Dunbar, T. J. Richardson, Little Ruth Angell and M. J. Sprague. This company's business has been phenomenal, and is booked over the old route, also will tour Iowa, Nebraska, and Kansas. Roster of Angell's Comedians (Northern): Violet Maraden, Pauline De Rosa, little Hope Emmerson, Violet Vernell, Harry Stevens, Wm. De Witt, Ed. C. Nutt, Chas. B. Barrington, Harold Mason, Miss Tuttle, Wm. Emerson and J. S. Angell. This company has been playing to packed houses everywhere, and will play the Northwest this season.

—Manager M. W. Hanley writes that Robert B. Mantell's season thus far has been the most successful in the history of that star.

—The dramatization by Carroll Fleming, of Mary E. Wilkins' "Jerome, A Poor Man," will have its first production early in October. The company includes Mabel Strickland, Mabel Van Buren, Helen Lee, George Elliott, Marie Dudley, Joseph Allen, Fred Power, Frank J. McIntyre, David Miles, Burr Caruth, Raymond Chase, Everette Buttrfield, William C. Welp, Edward Hurdy and James B. Moore. Walter E. Perkins is the star of the organization, the tour being under the direction of D. W. Truss.

—The testimonial benefit tendered the unfortunate forest fire sufferers in the States of Oregon and Washington, by James Neill and the Neill Company, at Portland, Ore., on Sept. 23, was a success.

—A Honolulu Coon Notes: We opened our regular season Sept. 13, at Peoria, Ill. Our season has been very successful. We thought we do not turn people away. "A Honolulu Coon," with McCarver, Reed and McCarver as the stars, and a support of thirty-five people, is giving good satisfaction, and where we have played the managers and the press have been very complimentary. "A Honolulu Coon" as the only rag time comic opera, and are offering return dates. The attraction is headed for the coast, and we expect the season.

—Andy and Mazie Garon write: "We are in our eighth week with the Welles Comedy Co. The show closes at Keyport, N. J., this week, and opens at Paw Paw, Mich., after a week's lay off. We have signed for the season."

—"The Way of the Wicked" Notes: While playing Chicago, week before last, a number of changes were made in the company. The present roster is: H. C. Miles and L. J. Fosse, proprietors; L. J. Fosse, manager; Frank Vacha, treasurer; E. S. Lawrence, stage director; Al. Neuman, stage carpenter; W. Link and Chas. Klein, advance; Tom Burk, master transporter; Harry Miles, electrician; E. S. Lawrence, Rachel Mae Clark, Percy Edwards, Jas. B. Raimund, Jack Mellow, Fred Jarvis, Frank Vacha, Tom Burk, Jos. Sweeney, Mae Jackson, Nana Moberly and Ida Miles. The company plays only the larger cities, and carries a sixty foot bagged full scenery.

—Notes from Clay T. Lambert's "Rip Van Winkle" Co.: We opened Aug. 28, have had good business right along, and not one adverse criticism. We carry fifteen people, three agents ahead, scenery and electrical effects for entire production. Our principal parts are in good hands. Mr. Hill has given the show a surrounding that it never before had; a good large chorus, elegant scenery, and altogether a better production than ever seen before. The Rockets have closed.

—"Hot Old Time" Notes: Since our opening, Sept. 15, business has been very good and the company has proved to be far better than anticipated. All principal parts are in good hands. Mr. Hill has given the show a surrounding that it never before had; a good large chorus, elegant scenery, and altogether a better production than ever seen before. The Rockets have closed.

—Roster of the "Secret Dispatch" Co.: M. O. Higgins, manager; Wallace Dethick, advance agent; S. H. Lawrence, treasurer; Harry Johnson, electrician; S. W. White, carpenter; Ben S. Higgins, Edgar Adams, Jack A. Spaulding, Channing Patterson, Chas. Raynard, George L. Cox, Robt. Meyersham, Smith Pickett, Anna Starnard (Mrs. Ben S. Higgins), Nellie Holland and Marie Sanger.

—Kendall Smith, proprietor of the Metropolitan School of Dramatic Art at Detroit, Mich., announces his marriage on Sept. 23, at Windsor, Can., to Mabel Ceguin, of Windsor.

—John E. Cain writes that he is successful as Owen Touchen, in "Hunting for Hawkins" (Western), now en route to the coast, and will tour California. Also that Blanche Newcomb is playing the subterfuge part and her specialty, and scoring heavily.

—Deda Walker reports that she is making quite a hit this season as Poppy, in Hodien Bros. "Denver Express" Co.

—The Caldwell, Dave and Mattie, have joined D. B. Levis' "Uncle Josh Sprucey" Co.

—Smith O'Brien writes: "Business with 'The Game Keeper' is most gratifying. All along our route we have played to a wonderful business, which only goes to prove that 'The Game Keeper' is a show the public wants. At Warren, O., on Sept. 18, we did a capacity business, and this was the third time in two years that the show has appeared there. At Alliance, O., 19, we turned people away. In Youngstown, 20, we played to big matinee and night. These facts surely prove the merits of the star and play. The press in every town has been kind to us, and our good business only proves the good will of the public."

—Notes from the Dot Karroll Co.: We broke all records at Waltham, Mass., Sept. 22. At 5 p. m. the house was completely sold, and standing room only could be obtained. At Nashua, N. H., we opened to S. R. O., and the star and company were warmly greeted. Saturday matinee we produced "Cinderella" for the first time, to a packed house, in the midst of pouring rain. Marie Gilmer joined 20 as leading woman. Business has been good, and everything points to a successful season.

—Manager J. A. McCarthy writes: "The Reta Stock Co., in 'Forsaken,' did fair business at Burlington Junction, and at Maitland, where the company played a four night stand, the houses increased every night, in spite of the fact that it rained for over a week, and a political picnic had to be postponed during their engagement."

—F. E. Moore, business manager of the Carroll Comedy Co., writes: "Since our opening, Aug. 18, at Wellsville, N. Y., business has been fully up to expectations. Although we have not been breaking all records, or turning them away at every performance, we have certainly been getting our share of the business, and Manager Carroll has the figures on the right side of the ledger. Maud Seldon and Harry Stetson have joined the company, Mr. Stetson having fully recovered from his illness. The company numbers sixteen people this season. The roster is as follows: Maud Seldon, Ivy Stutz, the Lynch Sisters, Mame Lynch, Virginia Dale, Mae Corley, Ion Carroll, Claud Bellport, Harry Stetson, Sam J. Roscoe, Wm. J. Pierce, Arthur Hebert, Lawrence King, Harry Seamore, Emmet Barnes, Ion Carroll, proprietor and manager; W. J. Pierce, treasurer; Sam J. Roscoe, stage manager; F. E. Moore, business manager."

—Notes from the "Irish Aristocrat" Co.: We are in our sixth week and business through Iowa and Nebraska has been good. Salary day is regular. The only opposition we have had was Ringling Bros. Circus at Grand Island, Neb., and "A Gambler's Daughter" at Wamego; but we got our share of the business. The show is giving the best of satisfaction everywhere. Huse N. Morgan, manager; Eddie Deloy, stage manager; Walter A. Stevens, musical director; M. R. Fletcher, properties; Bessie Morgan, Capitola Deloy, Myrtle Deloy, Emily Young, Frank A. Young, Burt Jones, Johnnie Gaspar and Edd. G. Kernbaum. All are well and satisfied.

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—Boston & Ward, managers of the Lyons National Stock Co., write: "We are doing capacity business everywhere in our Southern territory. At Shelbyville, Ky., we broke all records. At Somerset, Ky., broke the house record, and the following week, 'A Chatanooga, Tenn., we played to packed business all week. We are offered return dates everywhere. We have a number of new people engaged to join at Knoxville, Tenn., to take the places of some people who were dissatisfied. We intend strengthening up our company considerably, so we can hold our old name of being the best and largest repertory company playing South and West."

—Dollie Bardell is engaged for Mrs. Haskins, in "All on Account of Eliza."

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—The Peruch-Beldini Comedy Co. closed a stock engagement at Knoxville, Tenn., Sept. 12, and is now touring the principal cities of the South, under the management of Theo. Johnston.

—From "A Trip to the Circus": "We are doing a good business and the show is making a hit everywhere."

—C. A. Parker, the former opera manager, has charge of the Eastern tour of Philney's United States Band.

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—The Peruch-Beldini Comedy Co. closed a stock engagement at Knoxville, Tenn., Sept. 12, and is now touring the principal cities of the South, under the management of Theo. Johnston.

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—Notes from the Ethel Tucker Stock Co.: Business this season is greater than ever, and records broken in our share for this season. We spent the Summer very pleasantly in Galveston, Beaumont, Ft. Worth and Dallas, Texas, opening our road season at Oklahoma City Aug. 24, where, despite the extremely hot weather, our business was immense. At Shawnee, last week, we broke the house record for paid admissions and gross business, with many counter attractions, among them a Mexican bull fight. The roster: Ethel Tucker, Kate Cameron, Alyce Lovelace, Rose Bernard, Miss Norton, pianist; Frank E. Farrell, Frank De Leon, Theo. H. Bird, E. S. Norton, J. S. Phillips, Ed. Gillingham, Whit Brandon, manager, and F. R. Dixon, in advance.

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—C. A. Parker, the former opera manager, has charge of the Eastern tour of Philney's United States Band.

—Roster of Royer Bros. "Next Door" Co., No. 2, Melville & Ruge Co.: Melville and Conway Froebel and Ruge, F. Bliskirk and B. Rich, Sisters Navette, the Three Lorellas, May Yale, Nanette Wilson, Annie Hilton, Wm. Eunice, F. Dearduff, treasurer; Jas. V. Cook, manager, and Geo. Craig, musical director.

—Lew Wambold states that he resigned as manager of the "On Night in June" Co. at Massillon, O., on Sept. 27, and that all contracts made by him for that company will be fulfilled by W. J. Holmes.

—Manager Horner Drake writes: "I have made arrangements with H. L. Truby whereby I have the rights to produce 'A Foxy Tramp' in the middle States. I have engaged a good company, with band and orchestra. Season opens at Burlington, Wis., Oct. 4."

—"New York Day by Day" News: This attraction opened at Williamette, Conn., on Sept. 1, and has continued successfully up to the present time, and giving the best of satisfaction everywhere. The company remains the same as when it opened. Return dates have been made where it would fit the route, and time is coming in now from all the big cities that were holding time last Summer, so this is proof that the place has made good. The scenery is one of the features, likewise the specialties introduced in the piece and the unique electrical effects. The company, all told, numbers twenty people, and a special car is used to carry the scenic and mechanical effects. We invade Canada, opening in Montreal Sept. 29, for one week, and then play the larger cities in Canada. New features are continually being introduced, and the Cow-Bell-o-Glon's will shortly be added. A season of thirty-five weeks has been booked, and the outlook is most encouraging.

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## THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited.)

ALBERT J. BORIE,

EDITORIAL AND BUSINESS MANAGER.

SATURDAY, OCTOBER 11, 1902.

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THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

## QUERIES ANSWERED.

No Replies by Mail or Telegraph.

ADDRESSES OR WHEREABOUTS NOT GIVEN. ALL IN QUEST OF SUCH SHOULD WRITE TO THOSE WHOM THEY SEEK, IN CARE OF THE CLIPPER POST OFFICE. ALL LETTERS WILL BE ADVERTISED ONLY WHEN ONLY IF THE ROUTE OF ANY THEATRICAL COMPANY IS SOUGHT, REFER TO OUR LIST OF ROUTES ON ANOTHER PAGE. WE CANNOT SEND ROUTES BY MAIL OR TELEGRAPH.

## DRAMATIC.

R. M. Wellsburg.—Advertise your wants in THE CLIPPER.

L. A. L. Madison.—We do not know of any book or treatise the purpose of which is to teach an actor how to act a given role. Either Richard Grant White's or Furness' reviews of Shakespeare's works might be of service to you from a literary standpoint.

J. G. R. Leadville.—Address manager of the Alcazar Theatre, San Francisco, Calif., where it was produced.

Mrs. H. M. H., Baltimore.—See answer to J. M. S.

E. C. E., San Diego.—Address George Holland, care of the Lambs' Club, New York City.

Mrs. M. C., Indianapolis.—We can give no information concerning the party.

H. P. G., Briceville.—Advertise in THE CLIPPER.

A. J. McC., Lansing.—Address Dick & Fitzgerald, 18 Ann Street, New York City.

C. & W., Whitings.—Advertise your wants in THE CLIPPER.

Mrs. E. M. P., Kalamazoo.—See answer to J. M. S.

Miss R. S., Vicksburg.—Address any of our song publishing advertisers.

R. H. D., Auburn.—Advertise in THE CLIPPER.

Miss M. N., New York.—See route list in this issue, or address headquarters of the show, Townsend Building, New York City.

W. H. D., Baltimore.—See answer to Miss M. N.

E. R. E., Buffalo.—Watch our route list.

L. M. G., Columbia.—Advertise in THE CLIPPER.

G. L. J., Philadelphia.—Watch our route list.

O. M. O., Philadelphia.—See answer to J. M. S.

J. M. S., Chicago.—Address the Enterprise Music Supply Co., 46 West Twenty-eighth Street, New York City.

Mrs. A. M. C., Arlington.—Address a letter in our care, and we will advertise it. We will also publish a notice in the World of Players column, asking for his whereabouts.

Miss D. M., Chippewa.—Advertise in THE CLIPPER.

J. F. C., Noblesville.—Address Dick & Fitzgerald, 18 Ann Street, New York City.

C. E. W., New Market.—We cannot attempt to give a list of attractions playing your section, but you can keep posted by reading the news from our correspondents in your State published each week in THE CLIPPER.

V. R. B., Brooklyn.—Howley, Haviland & Dresser, 1260 Broadway, New York City.

B. W. St. Louis.—Address Mrs. Schenck, 924 South Street, Philadelphia.

N. Geneva.—We must decline to make comparisons. 2. Address 1. Miller, 204 West Twenty-third Street, New York City.

E. P. E., Poughkeepsie.—See answer to J. M. S.

X., Syracuse.—1. Yes. 2. The advertisement would cost about \$2. 3. We can not quote salary. It must depend entirely upon the merit of the act as viewed by a manager.

G. W. L. and Son, Detroit.—1. See answer to J. M. S. 2. Advertise in THE CLIPPER.

J. M. S., Portland.—We have no knowledge of the present whereabouts of the party. Address a letter in care of THE CLIPPER and we will advertise it in our letter list.

F. W. S., Brooklyn.—See answer to J. M. S.

C. M. N.—Cecilia Loftus last played Keith's Theatre, Philadelphia, April 15, 1901. Made her first appearance as leading lady of E. H. Rothwell's Co., Sept. 1, 1901, at the Garden Theatre, New York City, in "Richard Lovelace."

J. W. B., Kempton.—We can not aid you, as the articles are unknown to us.

N. D., New York.—Jumbo was killed Sept. 15, 1885, at St. Thomas, Ontario, Can.

F., Baltimore.—Watch our route list each week.

C. R., Toledo.—See answer to J. M. S.

## CARDS.

J. W. H., Selma.—If called, the opener of a jackpot must show his entire hand to the board, as must all others who stay in; if no call is made he need show only openers.

Albany, New York.—A is right, according to the rules of the game played.

M. C. F. M., Reading.—The game which you were playing is new to us, and without information regarding the rules that govern it we cannot render a decision on the question submitted. Write again, and give full information.

D. G. A., Conneaut.—Although B made in play the two he bid, A, who needed but one point, won the game when he played low, which takes precedence of Jack in the count.

H. J. W., Birmingham.—The regular game of euchre is played with a pack of thirty-two cards, all below the sevens being rejected. We do not know of any variation of the game in which but twenty-one cards are employed.

## BILLIARDS, POOL, ETC.

T. P., Chicago.—The ball (3) counts for A. The fact that the ball "kissed" another ball does not alter the legitimacy of the play.

## BASEBALL.

J. G. C., Easton.—B wins. It was a foul ball, and, although a strike was or should have been called, the base runner was obliged to go back to first base.

H. P., Spring Valley.—It required the consent of both men to have the wager stand upon the result of any game played on a day different from that wagered upon. B's notification to the stakeholder that he would let his money go on the next day's play was simply an expression of his willingness. It did not bind A, who was not present and knew nothing about what B had done, and the stakeholder had no right to pay B the money. The bet was off on Oct. 1.

## ATHLETIC.

L. N. W., Worcester.—There is no such book published at the present time in this country. THE CLIPPER ANNUAL, which contained such records, has not been published since 1901.

W. D. E., Ingersoll.—Please write again, sending information relative to the conditions of and rules governing the competition, and we will endeavor to decide the point in dispute.

From the information at hand that the referee is the proper person to decide the winner.

N. D., New York.—1. The fight between James J. Corbett and John L. Sullivan, for the boxing championship, took place before the Olympic Club, of New Orleans, La., Sept. 7, 1892. Corbett winning in twenty-one rounds. 2. See Miscellaneous answers.

## THE TURF.

W. B., Minonk.—It is a double rig.

## MISCELLANEOUS.

J. H. B., Castleton.—B is right: to find the circumference of a circle multiply the given diameter by 3.1416.

N. D., New York.—We are without the data necessary to enable us to give an intelligent answer. Why not apply personally to the parties named?

## ALABAMA.

Mobile.—At the Mobile Theatre (J. Tannenbaum, manager).—"Captain Jinks of the Horse Marines," with Elizabeth Kennedy in the leading role, came Sept. 26, matinee and night, to good business. Miss Kennedy and her leading man, Theodore Babcock, were called before the curtain six times at the ending of the second act. Murray and Mack, in "A Night on Broadway," came 27, matinee and night, to big business, and scored a success. The Minstrels came 29, Oct. 3, to splendid returns, at popular prices. This company well deserves the good patronage accorded it here, for it is far above the average. The specialties were new and greatly enjoyed. Coming: Middleton Stock Co., Oct. 6-13 (return date). The Liberty Belles, 10, 11, Amelia Bingham, in "A Modern Magdalen," 13; "A Stranger in New York," 15; "A Trip to Chinatown," 16. Al. G. Field's Minstrels 17, 18. A. G. Allen's New Orleans Minstrels (under canvas) came 1, 2, to good business.

Mascotte Theatre (Ducournau Bros., managers).—Another prosperous week 29-4 gave evidence of the popularity of this house. The same faces remain for another week.

NOTES.—Frank ("Buck") Taylor has returned home, after a tour of the South with the Boston Ideal Opera Co. The American Theatre is being converted into a livery and sales stable.

Birmingham.—Business at the local theatres seems to swell as the Fall season advances.

JEFFERSON THEATRE (R. S. Douglas, manager).—"The Liberty Belles," afternoon and evening, Oct. 4. "A Night on Broadway," Sept. 24, gave much fun. Business is good. Coming: "On the Quiet," 8, 9, the Rays 10, "Capt. Jinks," 11, Amelia Bingham 14. "A Royal Family," 15, Mrs. Brune 16.

Boston (M. L. Seamon, manager).—There was plenty of merit in the programme presented 29, and the large sized audience quickly recognized that fact. For week of Oct. 6: Baby Lund, Luzzelle and Vernon, Keogh and Ballard, Adamus Trio, Gorman and Lawson, Charley Carmest, and the Auer, Noyes.—H. A. Daniels, press agent for Forepaugh-Sells Circus, was in the city last week, greeting his numerous friends. From present indications the show will turn them away Oct. 7. Walter Main's Circus arrives 6.

Montgomery.—At the Montgomery Theatre (Hirschler Bros., managers).—Al. G. Field's Minstrels came matinee and night Sept. 30, to S. R. O. Booked: "The Liberty Belles," 8, "On the Quiet," 9. "A Stranger in New York," 10, "A Trip to Chinatown," 11. McDermott, G. F. (manager).—The Gagnon-Pollock Stock Co. did exceedingly well week of 29. The vaudeville features are strong. Bonnard-Price Stock Co. week of Oct. 6.

NOTES.—Jno. G. Carey, ahead of Walter L. Main's Shows, is in the city. The Main Circus comes Oct. 8.

## MAINE.

Portland.—At the Jefferson Theatre (Cahn & Grant, managers).—Business has been good at this house the past week. "Le Voyage en Suisse," came Sept. 29, 30, introducing as specialties the McNulty Sisters, the Century Comedy Four, and the Meeker-Parker Trio. The Blondells, in "Through the Centre of the Earth," appeared Oct. 1, 2. "Ole Oleon," 3, and Mildred Holland, in "The Power Behind the Throne," 4. A new Mack, in "Tom Moore," is booked 6; Thos. E. Shea 7-11.

PORTLAND FAMILY THEATRE (James E. Moore, manager).—A good vaudeville bill drew well here last week. The acts presented included: Howard and Bland, Ward and Curran, O'Rourke and Burnette, Willis and Hanson, La Petite Mignon, Aurie Dagwell, Murphy and Slater, with the biograph and Prof. F. Earl Bishop and orchestra.

KOTZCHMAN HALL.—Anna Eva Fay was the attraction here throughout last week, being favored with very good attendance from all stations on line east of Pittsburg, and Erie via Pittsburg or Washington, Nov. 8 to 10, good for return passage, within eleven days, date of sale included, at reduced rates.

By depositing ticket with joint agent at New Orleans on or before Nov. 18, and payment of 50 cents, the return limit will be extended to Nov. 30.

MEETING OF AMERICAN BANKERS' ASSOCIATION, NEW ORLEANS.

For meeting of American Bankers' Association, at New Orleans, Nov. 11 to 13, the Pennsylvania Railroad will sell tickets from all stations on line east of Pittsburg, and Erie via Pittsburg or Washington, Nov. 8 to 10, good for return passage, within eleven days, date of sale included, at reduced rates.

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## Vaudeville and Minstrel.

IN A LONDON, Eng., paper, bearing date of July 19, 1902, there appeared a paragraph to the effect that Mrs. Mary Holland, wife of the late W. E. Holland, clown, had recently undergone a most serious operation, and was lying in the Great Northern Hospital, Holloway Road, in a critical condition.

Although she expressed a wish to hear from her sons, Willie and Horace, it has not been responded to, and the silence on their part is causing her anxiety. If this should meet the eyes of Willie or Horace will they kindly communicate with their sister, Mrs. Broad, 24 Third Ave., Harrow Road, London, W.

RAYMOND AND HART report success at Keith's, this city, last week, and are at the New Empire, Hoboken, N. J., this week.

JAMES DALTON AND LOTTIE CINCINNATI made their first appearance at Seattle, Wash., where they met with favor. They have Victoria and Grauman's Theatre, San Francisco, to follow.

EUGENE MACK and BILLY J. WILSON, "The German Emigrants," have closed their Summer engagements, and are booked for a number of clubs and entertainments.

THE GASPARD BROS. are in their tenth week with the Quinlan & Wall Imperial Minstrels, and are meeting with success, they write.

THE DE LACEY CHILDREN played West Theatre, Peoria, Ill., last week, and are this week at the Orpheum Theatre, Davenport, Ia.

CHARLEY DALY, black face knockabout comedian, and Frankelle, contortionist, are making preparations for their new novelty, which they will put on playing Pawtucket, R. I., this week.

They will then be known as the Daly Bros. Mr. Daly will appear with Bragdon's Minstrels this season.

TON KAHU, "the Jap of Japs," has played successfully the entire circuit of Summer resorts in Southern territory, he informs us.

MADDER and Jess played Milwaukee, Wis., last week.

Mrs. JENNIE W. SWEATNAM sends the following: "Willis P. Sweatnam, while driving with a friend up the mountains last Thursday, was thrown from his carriage by his horses taking fright. The wheels passed over him, causing internal hemorrhage and fracturing two ribs. He is lying at his mountain home, 'Lodge Bohemia,' on Lake Ludysung, at Rowlands, Pike County, Pa. He was to play Washington, D. C., the week of Sept. 29, but all of his engagements are canceled."

THE BALD EAGLES, of Brooklyn, N. Y., 200 Street, headed by Frank B. Carr, John P. Donnelly, James V. Short and Bert Johnson, will attend the national encampment of the G. A. R. as guests of Mansfield Post, No. 105, Oct. 6-8.

BLANCHIE SLOAN sails for England Sept. 30, where she opens at the Oxford Music Hall, London, Oct. 13, for four weeks.

ROGER IMHOFF and HUGH L. CONN, in "The Man from Klondyke," have, they write, finished successful engagements at the Orpheum, Utica, and Jeffers Theatre, Saginaw, and play the Avenue Theatre, Detroit, with the Park Theatre, Youngstown, to follow.

PORIE and KERN state that they will shortly take out their all star vaudeville show.

WILBUR BELL, comedy roller skater, has closed six successful weeks with Claude Melville's Polite Vaudeville Co., he writes.

GEO. W. HUSSEY, comedy ventriloquist, played at the American Theatre, N. Y., Sept. 28, for Ted Mack's Sunday concert.

QUIGG and CAIN are playing Pawtucket, R. I., this week, with Fall River, Providence, Boston, Lowell and Portland, Me., to follow.

MORELLO BROS., acrobats: Mamie Forepaugh, gymnast, and Mlle. Morello's dogs have had a very successful six weeks' engagement of falls with Harold Cox, they report.

ALLEN and BRIGHT state that they received a letter one hundred answers from their CLIPPER "ad." They have joined the Myrtle-Harder Stock Co. (Eastern).

WEST and WILLIAMS are with Watson's American Burlesques, they are making their second season with W. B. Watson.

BEN ZABELL, gymnast, played Sept. 24 and 25 at Canfield, O. fair. Last week he was at Columbus, O., and is booked to the Pacific coast.

ALLEN and ADAMS report doing well with the Moonlight Maids Co.

PROBASCO and PAYNE have closed a very successful season with Bryant & Saville's Minstrels, they write.

THE ORILLIA CAN. EXHIBITION, Sept. 18-20, had a very good show, Frank Lamondie, 10, 11, Amelia Bingham, in "A Modern Magdalen," 13; "A Stranger in New York," 15, "A Trip to Chinatown," 16. Al. G. Field's Minstrels 17, 18. A. G. Allen's New Orleans Minstrels (under canvas) came 1, 2, to good business.

Mascotte Theatre (Ducournau Bros., managers).—Another prosperous week 29-4 gave evidence of the popularity of this house. The same faces remain for another week.

NOTES.—Frank ("Buck") Taylor has returned home, after a tour of the South with the Boston Ideal Opera Co. The American Theatre is being converted into a livery and sales stable.

Birmingham.—Business at the local theatres seems to swell as the Fall season advances.

JEFFERSON THEATRE (R. S. Douglas, manager).—"The Liberty Belles," afternoon and evening, Oct. 4. "A Night on Broadway," Sept. 24, gave much fun. Business is good. Coming: "On the Quiet," 8, 9, the Rays 10, "Capt. Jinks," 11, Amelia Bingham 14. "A Royal Family," 15, Mrs. Brune 16.

Boston (M. L. Seamon, manager).—There was plenty of merit in the programme presented 29, and the large sized audience quickly recognized that fact. For week of Oct. 6: Baby Lund, Luzzelle and Vernon, Keogh and Ballard, Adamus Trio, Gorman and Lawson, Charley Carmest, and the Auer, Noyes.—H. A. Daniels, press agent for Forepaugh-Sells Circus, was in the city last week, greeting his numerous friends. From present indications the show will turn them away Oct. 7. Walter Main's Circus arrives 6.

Montgomery.—At the Montgomery Theatre (Hirschler Bros., managers).—Al. G. Field's Minstrels came matinee and night Sept. 30, to S. R. O. Booked: "The Liberty Belles," 8, "On the Quiet," 9. "A Stranger in New York," 10, "A Trip to Chinatown," 11. McDermott, G. F. (manager).—The Gagnon-Pollock Stock Co. did exceedingly well week of 29. The vaudeville features are strong. Bonnard-Price Stock Co. week of Oct. 6.

NOTES.—Jno. G. Carey, ahead of Walter L. Main's Shows, is in the city. The Main Circus comes Oct. 8.

MAINE.

Portland.—At the Jefferson Theatre (Cahn & Grant, managers).—Business has been good at this house the past week. "Le Voyage en Suisse," came Sept. 29, 30, introducing as specialties the McNulty Sisters, the Century Comedy Four, and the Meeker-Parker Trio. The Blondells, in "Through the Centre of the Earth," appeared Oct. 1, 2. "Ole Oleon," 3, and Mildred Holland, in "The Power Behind the Throne," 4. A new Mack, in "Tom Moore," is booked 6; Thos. E. Shea 7-11.

PORTLAND FAMILY THEATRE (James E. Moore, manager).—A good vaudeville bill drew well here last week. The acts presented included: Howard and Bland, Ward and Curran, O'Rourke and Burnette, Willis and Hanson, La Petite Mignon, Aurie Dagwell, Murphy and Slater, with the biograph and Prof. F. Earl Bishop and orchestra.

KOTZCHMAN HALL.—Anna Eva Fay was the attraction here throughout last week, being favored with very good attendance from all stations on line east of Pittsburg, and Erie via Pittsburg or Washington, Nov. 8 to 10, good for return passage, within eleven days, date of sale included, at reduced rates.

By depositing ticket with joint agent at New Orleans on or before Nov. 18, and payment of 50 cents, the return limit will be extended to Nov. 30.

MEETING OF AMERICAN BANKERS' ASSOCIATION, NEW ORLEANS.

For meeting of American Bankers' Association, at New Orleans, Nov. 11 to 13, the Pennsylvania Railroad will sell tickets from all stations on line east of Pittsburg, and Erie via Pittsburg or Washington, Nov. 8 to 10, good for return passage, within eleven days, date of sale included, at reduced rates.







the stock. The attendance was excellent. Next week, "Blue Jeans."

**ARCH STREET THEATRE** (Alexander Wurster, manager).—"Al Hildeberg" the first three, and "Das Letzte Wort" the last three evenings of this week in the repertoire of the German company at this house. The season opened well Wednesday of last week. The attendance has been very good and those who are familiar with the German language praise the performances highly.

**KEITH'S** (John Keir, resident manager).—"At the head of the contributors to the current programme are Charles J. Ross and Mabel Fenton, who have not been seen here in vaudeville for a long time. Charles E. Grapevine and Anna Chance, in "The Awakening of Pipp," hold a place of prominence, and others are: Jess Dandy, the Misses Delmore, in "The Bridgroom's Revue," Miles-Stavord Quintet, Ed. Gray, Zimmer, May Evans, Johnson Deas, Yamamoto Brothers, Swan and O'Day, the La Noles, Martin and Quigg, and the biograph. **ELEVENTH STREET OPERA HOUSE** (Frank Dumont, manager).—"The new burlesque on the Athletics' baseball team and the winning of the pennant was greeted with shouts of laughter last week. Rube Waddell and all the local favorites of the team were shown in burlesque and made themselves highly amusing. This burlesque, and the two others, "The Kitties at Willow Grove" and "The Atlantic City Tidal Wave," are still popular, and are continued as the prominent features. Attendance has been all that could be desired, the seating capacity being taxed to its utmost.

**LYCEUM THEATRE** (John G. Jermon, manager).—"Rose Spade" and her London Belles constitute the entertainment this week. There is a series of studies in art, and in addition to several burlesques, an old including: W. S. Campbell and John Weber, John F. Clark, Washburn and Grant, Anderson and Wallace, James Le Clair, Billy Hart, Belle Austin and Leslie Mayo, Ruth Denver, and Tony Devere. There were completely filled houses throughout last week, when Weber's Dainty Dishes Burlesques presented an attractive bill. Next week, Bowery Burlesques.

**TROCADERO** (Floyd Lauman, manager).—"The Fads and Follies this week. Included among the entertainers are: All and Peyer, Hattie Mills, Inman and Staats, Barrington and Martell, Campbell and Dare, and Young Corbett. Good entertainment was furnished by "The Devil's Daughter" last week, the worth of the entertainment being rewarded with liberal patronage.

**SEAR THEATRE** (Paul Furman, resident manager).—"Tom Miner's Bohemians" is holding the boards this week, furnishing an attractive bill of burlesques, vaudeville, and a special feature, John Plening, who is announced to meet all comers in wrestling bouts. The Bon Ton Burlesques presented high grade entertainment last week to the evident delight of the large audiences. The Grass Widows 13-18.

**NINTH AND ARCH MUSEUM** (C. A. Braden, manager).—"The last week in the curio hall for Fanny Tunison, the paralytic, who works with her lips and tongue. Her companions in this department this week are: the Tyrolean Troubadours, Dexters, second sight; Robertos, impersonator; and Joe, a light comedian, a modeler, and the Sumner, a ringer. The theatre, Gilbert Sarney, Sabine and Mullaney, Grace Mantell, York Herbert Trio, Lole Bridge, and Devene and Shurtz.

**NOTE**—Mascagni and his Italian Opera Co. make their first appearance here next week, giving performances Monday, Tuesday and Wednesday evenings, and Wednesday afternoon.

**Pittsburg**.—All our local show houses are now in full blast, and patrons find no fault with the quality of goods produced.

**AVENUE THEATRE**.—"This popular house has reopened after a long period of closure, as a vaudeville theatre, at 10, 15, and 25 cent prices, giving four shows daily—two in the afternoon and two in the evening. "The Auto Girl" is the principal feature for the week beginning Oct. 6.

**EMPIRE THEATRE** (E. J. McCullough, manager).—"Hunting for Hawkins" has a big advance sale for this week. "The Chutes" drew largely up to 4. "A Little Outcast" 13-18.

**GRAND OPERA HOUSE** (Harry Davis, manager).—"Commencing 6 'Miss Nell' will be put on for twelve performances. William Ingersoll made one of the greatest successes of his career in 'The Rogue's Comedy'.

**ALVIN THEATRE** (Nixon & Zimmerman, managers).—"William H. Crane is presenting 'David Harum,' and will be succeeded 13 by the Empire Theatre Co. in 'The Wilderness.' Elsie De Wolfe closed her first stellar engagement here 4, having drawn first business.

**DUQUESNE THEATRE** (Harry W. Williams, manager).—"The Orpheum Vaudeville Co. week beginning Oct. 6. It includes: McIntyre and Heath, Idaline Cotton, Nat Williams and others. Last week's business was all that could be desired.

**BLIQU THEATRE** (E. Gulick, manager).—"The Bandit King" ascended the throne 6, and will abdicate after a reign of one week. "Lost River" closed 4.

**ACADEMY OF MUSIC** (Harry W. Williams, manager).—"The Morning Glory" comes on now here. The Moonlight Maids departed 4, with their grips well filled with dollars. The Cracker Jacks will loom up 13.

**PITTSBURG EXPOSITION** (T. J. Fitzpatrick, manager).—"Creator matinees are the principal feature at this great show just now, and was packing the people in like sardines. **FALLING LEAVES**.—"McCargo and Miller, business men of this city, have bought the property at the northeast corner of Penn Avenue and Whitfield Street, East End, and say they will probably turn it into a theatre, the great success of Manager E. J. McCullough with the Empire Theatre having stimulated theatrical business in that section.

**Harrisburg**.—"At the Opera House (N. Appell, manager).—"The Southern Stars" did well and pleased Sept. 29. For reasons not given "Easy Money" was not presented 30, the company failing to appear. Ezra Kendall, Oct. 1, was given a cordial welcome. His new play, "The Vinegar Buyer," scored a big hit with a large audience. Henrietta Crossman came 3, to nice business, and the week closed 4 with "The Two Little Waifs," to two large audiences. The Little Ethel Dyffryn Company comes 6, for a week.

**BREVITIES**.—"Col. M. H. Welsh has called all negotiations off in this city for winter quarters, having leased McGrann's Park, Lancaster, for that purpose. He is now completing arrangements for the commencement of the tour of Washburn's Minstrels.

..... James Seabold, fustian, with the Opera House orchestra, has accepted an engagement with a large orchestra at San Francisco, Cal., and will leave for the coast 15. .... John Murray writes that the Murray & Mackey Co. is doing big business in Central Pennsylvania. .... The Keystone Opera Company did well at Middletown, Pa., Auditorium, Sept. 29, and was followed by the La Clair & Beecher Stock, who did fair business Oct. 2-4. "Old Slueth" comes 6. .... A Trip to the Circus. .... H. H. Whittier, contracting agent for the Welsh Brothers' Circus, has closed and joined the "Up and Down" Company, in advance. .... The East End Dramatic Association is a new local organization making a bid for public favor.

..... Thomas Taylor, a local musician, has entered the professional ranks. .... Ben Lander, formerly business manager for the National Pure Food Company, has closed for a long season with the Girard Stock Com-

pany. .... Manager Felix M. Davis, of Paxtang Park, is home from New York, where he closed contracts for several big attractions for next season.

**Reading**.—"At the Academy of Music (John D. Misher, manager).—"Janice Meredith" Oct. 3, Adelaide Thurston 4.

**GRAND OPERA HOUSE** (Geo. M. Miller, manager).—"Myrtle-Harder Stock Co., Sept. 29-Oct. 4, played to packed houses, giving creditable performances. Chas. Leyburn's Bon Ton Stock Co. 6-12.

**BLIQU THEATRE** (Ludwiggraff & Brownell, managers).—"Sam Devere's In Gay Paris, 2-4, played to packed houses, and Mr. Devere was cordially greeted by his many friends here. The Bowery Burlesques, which had been booked 6-8, had to be canceled on account of the company reorganizing. Business continues big.

**NOTE**.—"Frank Hatch's Burlesques, which showed here week of 29, at the Fair Grounds, played to big business, and gave excellent satisfaction.

**Seranton**.—"Lyceum (A. J. Duffy, manager).—"In Old Kentucky" Oct. 6. "The Cowboy and the Lady" 8, Republican rally 9, "The Climbers" 10. "Arizona" 3, had a good house. "The Messenger Boy" 2, was well received.

**ACADEMY** (A. J. Duffy, manager).—"Span of Life" 6-8. "Human Hearts" 9-11. The Irene Myers Co., week of Sept. 29, had good houses.

**DIXIE'S THEATRE** (H. F. Dixie, manager).—"Week of Oct. 6. Phoebe, Edie Stenbler, Johnson, Davenport and Lorella, the Knight Bros., Youngs and Hanks, Daniel McGlynn, Clayton White, and Marie Stewart.

**STAIR** (Alf. G. Herrington, manager).—"House dark 6-8. Barnes Dainty Parée 9-11. Big City Sports 2-4.

**Altosna**.—"At the Eleventh Avenue Opera House (L. C. Misher, manager).—"The Altosna's" (local) filled the house to capacity Sept. 29, 30. "When We Were Twenty-one" had large audience Oct. 1. Ezra Kendall, 2, and "Two Little Waifs," 3, both had good houses. "A Crazy Guy" 4. Booked: John W. Vogel's Minstrels 6, Man'zelle Awkins 7, Shuman Bros. "Faust" 8, Rebecca Warren in "East Lynne" 10, "Shooting the Chutes" 11, Myrtle & Harder Co. 13-17, "Lost River" 18.

**Mrs. Ida McGLOUGHER** will lecture on "The Drama" afternoon of 7.

**Easton**.—"At Able Opera House (Harry Coburn, manager).—"Shooting the Chutes" came to light house Sept. 22. Fields Juvenile Minstrels also had light house 27; Ezra Kendall, in "The Vinegar Buyer," played to a fair house 29. Adelaide Thurston, in "At Cozy Corners," had a fair house 30. "The Little Mother" had a light house Oct. 1. Coming: 6, Elsie's "The Show Girl"; 7, in Old Kentucky; 8, "The Climbers"; 9, "Lord Strathmore"; 10, "The Black Hand"; 11, Billy Van, in "Bolivar's Busy Day."

**Williamsport**.—"Lycoming Opera House (Fisk & Beeber, managers).—"The Bandit King" drew a good audience Sept. 30. "The Messenger Boy," with Frank DeShon in the title role, was greeted with a good house Oct. 1. Time: "Arizona" 6, "Old Slueth" 7, "Shooting the Chutes" 8, Bon Ton Stock Co. week 13.

## CANADA.

**Toronto**.—"Princess Theatre (O. B. Shepard, manager).—"Week of Sept. 29-Oct. 1. "A Normandy Wedding," to fair business; 2-4, "Way Down East." Coming week of 6, E. H. Sothorn, in "If I Were King."

**GRAND OPERA HOUSE** (A. J. Small, manager).—"Week of Sept. 29-Oct. 4. "The Forsytes," to good business. Week of 6, "A Hot Scotch Major."

**TORONTO OPERA HOUSE** (A. J. Small, manager).—"Week of Sept. 29. "The Man Who Dared," to big business. Week of Oct. 6, "A Little Outcast."

**SIXTH'S** (J. Shea, manager).—"Week of Sept. 29 played to big business with the Marvelous Rixfords, Kelly and Kent, Dooley in blackface, Mr. and Mrs. Perkins Fisher, Elizabeth Knight, Arthur Dunn and Jennie Dunn, Field and Wolley, Hacker and Lester, and the kinetograph.

**STAIR** (F. W. Stair, manager).—"Week of Sept. 29 to packed houses, with the Dainty Parée Burlesques. The only consisted of Mlle. Latoska, Schaefer, Stillwell and Schaefer, Felix Martin and the Grahams. Coming, week of 6, the City Club Burlesques.

**MASSEY MUSIC HALL** (Stewart Houston, manager).—"Sept. 3, 4, Duss.

**Hamilton**.—"At the Grand Opera House (A. R. Loudon, manager).—"York State Folks," Sept. 26, 27, played to good sized audiences, and the drama gave the greatest satisfaction. During the week of 29 the Aubrey Stock Co. gave a series of popular dramas, before large audiences. Due: "Way Down East" Oct. 6, 7, "The Pride of Jennico," 10, "New York Day by Day" 11, "A Hot Scotch Major" 16, "The Chaperons" 18.

**STAR THEATRE**.—"The Dainty Parée Burlesques Oct. 6-8.

**St. John**.—"At the Opera House (A. O. Skinner, manager).—"The Whalmon Park Opera Co. closed a successful week's engagement Sept. 27, with a good performance of "Three Black Crows." The company is a good one, and gave splendid performances. During the engagement "Rip Van Winkle" and "Carmen" were sung. Tom Whie, in the title role of the former, and Mae Kilcoyne, in the title role of the latter, made distinct hits. The company left 21 for Halifax, N. S., for a two weeks' engagement. Coming: Jessie McLachlan Oct. 13, 14, Klack-Uran Co. 15-18, Culhane, Chace & Weston 22, 23, Rose Coghlan 29, 30.

**Winnipeg**.—"At the Winnipeg Theatre (Chas. C. Lindsay, manager).—"On the Stroke of Twelve," Sept. 24, 25, played to very good business. The Royal Italian Band, 26, 27, gave three performances, and the S. R. O. sign was out every performance. "Hunting for Hawkins" Oct. 2, "Pennsylvania" 3, 4.

**Berlin**.—"At the Berlin Opera House (C. E. Moyer, manager).—"Uncle Tom's Cabin" appeared to a crowded house, Sept. 19. Perry, O'Dell & Dees had a very large house 29. Booked: McKinney Bros. Minstrels Oct. 8, "Alaska" 9, Miss Whitney and her company 10, 11, "A Hot Scotch Major" 13, Colonial moving pictures 17.

**Guelph**.—"At the Royal Opera House (G. L. Higgins, manager).—"A Hot Scotch Major" has a good advance sale for Oct. 4. McKinney Bros. Minstrels 6, "Way Down East" 8.

## WEST VIRGINIA.

**Wheeling**.—"At the Court Theatre (E. B. Franzheim, manager).—"Foxy Quiller," Sept. 25, had big business. Harry Hampton, in "The Price of Honor," 26, 27, to fair business. Stuart Robson, in "A Comedy of Errors," Oct. 1, to S. R. O. Coming: Ezra Kendall, in "The Vinegar Buyer," 4; the Bostonians 7, "When We Were Twenty-one" 10.

**GRAND OPERA HOUSE** (Chas. A. Feinler, manager).—"Alma Sterling Co., Sept. 25-27, to big business. "The Minister's Daughter," 29-Oct. 1, to big business. Coming: "Hunting for Hawkins," 2-4, Fisher and Carroll, in "That's All," 6-8; "The Prisoner of Zenda" 9-11.

## IOWA.

**Cedar Rapids**.—"At Greene's Opera House (Will S. Collier, business manager).—"A Jolly American Tramp" amused a fair house Sept. 25. "East Lynne" pleased a good sized house 26. "Sweet Clover" gave excellent satisfaction 27. "The Star Boarder" drew small audiences 29, 30. "Foxy Quiller" pleased a big audience Oct. 1. Coming: "The Sultan of Sulu," 2, Walker Whiteside 3, "A Modern Magdalen" 4, Edie Ellisler 5, Clayton's Women's Symphony Orchestra 6, "At Cripple Creek" 9, "Richard Carvel" 10, "The Missouri Girl" 11, "The Irish Pawnbrokers" 14, Keiley and Shannon 15, the Bostonians 16.

**CEDAR RAPIDS' SIXTH ANNUAL CARNIVAL**, Sept. 29-Oct. 4, in Athletic Park, eclipsed all its predecessors. The programme given each afternoon and night included: Capt. James Woodward's educated seals and sea lions, Herr Granada and Alma Fedora, Schrock and Rice, Robinson Twin Sisters, Mlle. Liljens, the Four Nelsons, Rachetta Brothers, Richards' cycle whirl, the Bunt Brothers, and the Aaron Brothers. At night are also seen: Pals' Seige of Pekin and fireworks. Kouba's National Union Band, of Cedar Rapids, furnishes the music. As usual, all the electric and calcium effects are by Wm. H. Havill, of Chicago.

The midway attractions are: Almee, the fire dancer; Andrews' glass blowers; Capt. W. D. Ament's London ghost show, Cora Beckwith, lady swimmer; Burgess & Hanson's herd of wild buffalo; Mrs. H. P. Croft, electric palmist; Condemner's pleasure wheel, De Kreko Bros. Street of Cairo and pleased. "My Friend from Arkansas" didn't fare so well 27, on account of bad weather, but gave good satisfaction. "Sweet Clover" came 29, as welcome as the flowers in May, and presented in a faultless manner. Otis B. Thayer, Blanch Hall and Mr. Leon all gave the honors. Wood and an excellent Haverly's Minstrels drew a big house and gave excellent satisfaction, the band being a distinct feature. The advance sale for "Foxy Quiller" was fine, and indicated a large audience Oct. 2. Coming: "A Bunch of Keys," 7, "Up York State" 9, "A Runaway Match" 11.

**NOTE**.—"Ira Rhys, who has been leader with the Boston Ideal Opera Co. the past three months, will return to Burlington and resume his old position at the Opera House cafe.

**Burlington**.—"At the Grand Opera House (Chamberlin, Harrington & Co., managers).—"The James Boys in Missouri" came Sept. 26, and nearly stood up, and, of course, pleased. "My Friend from Arkansas" didn't fare so well 27, on account of bad weather, but gave good satisfaction. "Sweet Clover" came 29, as welcome as the flowers in May, and presented in a faultless manner. Otis B. Thayer, Blanch Hall and Mr. Leon all gave the honors. Wood and an excellent Haverly's Minstrels drew a big house and gave excellent satisfaction, the band being a distinct feature. The advance sale for "Foxy Quiller" was fine, and indicated a large audience Oct. 2. Coming: "A Bunch of Keys," 7, "Up York State" 9, "A Runaway Match" 11.

**Fort Dodge**.—"At the Midland Theatre (S. T. Meservy, manager).—"Mississippi" had a well filled house Oct. 1. Edie Ellisler drew a large and fashionable audience Sept. 29, at top prices. Gideon's Minstrels gave two performances 27, drawing good houses. "Devil's Lane" had only fair advance sale for Oct. 1. "Lost River" 6, "Old Slueth" 7, advance outlook for 3. On the way: "Night Before Christmas" 10, William Owen 11, "Weary Willie Walker" 13, "Richard Carvel" 14, "Lost in New York" 15.

**ARMORY HALL** (J. Parsons, proprietor).—"The Soldiers' Military Band gave the first concert of the season Oct. 1, and drew a large crowd.

**CLIPPERS**.—"Gideon's Minstrels gave a concert at the B. P. O. E. Hall Sept. 28, exclusively for the Elks. .... The new theatre at Mason City is nearing completion, and will be opened about Jan. 1.

**Des Moines**.—"At Foster's Opera House (Wm. Foster, manager).—"Edie Ellisler" in "When Knighthood Was in Flower," Oct. 1, came to a very good house. "The Sultan of Sulu" came Sept. 30, to top heavy house, and was well received. Walker Whiteside, in "Hamlet," and "Richard III," comes Oct. 1. "Up York State," Andrew Robson, in "Richard Carvel," 11; Keiley and Shannon 14, the Bostonians 17.

**AT THE GRAND OPERA HOUSE** (Wm. Foster, manager).—"Hottest Coon in Dixie" drew big houses 29-Oct. 1. "Caught in the Web" had good business Sept. 25-27. Coming: David Stock Co. did well 29-Oct. 3. "Lost River" 3, 4, "Home and Honor" 6-8, "Thelma" 9-11, "Sandy Bottom" 13-15, "A Runaway Match" 16-18.

**AT THE AUDITORIUM** (Wm. Foster, manager).—"The Glass and Mudge Stock Co. presented "The Soldier's Daughter" Sept. 30, Oct. 1, to good audiences. "Land o' Cotton" 2, 3, "Uncle Tom's Cabin" 4, 5.

**St. Madison**.—"At the Eblinger Grand (Chas. H. Salisbury, manager).—"My Friend from Arkansas" came 26, to a poor house. "The Minister's Son," 28, had a packed house; performance excellent, superior to that given last season. A Jolly American Tramp, 29, had a fair house. Coming: "East Lynne" Oct. 3, "A Cripple Creek" 10, Criterion Opera Co., one week, commencing 12.

**NOTES**.—"Joe Cathcart, manager of advertising car No. 1, Great Pan-American Shows, was here Sept. 26, billing this town and surrounding country for the show, which is to appear here Oct. 6.

**Davenport**.—"At the Burtis Opera House (Chamberlin, Kindt & Co., managers).—"The James Boys in Missouri" appeared, to a topheavy house, Sept. 25. "Two Merry Tramps," 28, to a packed house; people were turned away. Walker Whiteside, in "Richard III," opened the regular season here, to a good audience. "Foxy Quiller" filled the house 30. Due: Haverly's Minstrels Oct. 2, Andrew Robson, in "Richard Carvel," 6; "The Silver Dagger" 10, "Queen of the Highway" 13.

**Dubuque**.—"At the Grand Opera House (W. T. Roehl, manager).—"When Knighthood Was in Flower," with Miss Ellisler, drew well Sept. 25. "Sweet Clover" 27, matinee and evening, to full houses. Sousa and his band had a moderate but very appreciative audience 29. "Up York State" played to small business Oct. 1. Coming: "The Sultan of Sulu" 3, Haverly's Minstrels 4, "The Wizard of Oz" 4, "A Modern Magdalen" 7, "The Night Before Christmas" 8, "A Royal Slave" 14, "Rudolph and Adolph" 15.

**Council Bluffs**.—"At the New Theatre (J. H. Carmody, resident manager).—"Sandy Bottom" Oct. 5. "For Her Sake," Sept. 28, had a packed house. The Van Dyke-Eaton Co., week of 29-Oct. 4, at popular prices, did a large business. The Murray-Lane Opera Co., booked Sept. 22-24, canceled. Coming: "A Bunch of Keys" Oct. 12, "The James Boys in Missouri" 13, "Weary Willie Walker" 15, "The Belle of New York" 16, Andrew Robson 17.

**Clinton**.—"At the Economic Theatre (Busby Bros., managers).—"Her Marriage Vow," Sept. 26, had a packed house, and gave excellent satisfaction. "An American

Tramp" had good business 27, matinee and night. Sousa's Band played to a large house 29 (matinee). Coming: "The Wizard of Oz," 7, "When Knighthood Was in Flower" 9, "For Home and Honor" 11, Thomas Jefferson 14, "The Irish Pawnbrokers" 15.

**Iowa City**.—"At the Opera House (J. N. Coldren, manager).—"East Lynne" drew a fair house Sept. 25. "A Jolly American Tramp," 26, had good business. "For Home and Honor," 30, had a small house, and pleased. Due: "The Missouri Girl" Oct. 6, Edie Ellisler 7, Andrew Robson 9, "The Irish Pawnbrokers" 13, "The Silver Dagger" 16.

**Marshalltown**.—"At the Odeon Theatre (Busby Bros., managers).—"Caught in the Web" came Sept. 25. "A Jolly American Tramp," 24, "The James Boys in Missouri" 27. Coming: "When Knighthood Was in Flower" 30, "The Sultan of Sulu" Oct. 1. "For Home and Honor" 9, "A Bunch of Keys" 10, Andrew Robson, in "Richard Carvel," 13; Gideon's Minstrels 16.

## MICHIGAN.

**Detroit**.—"At the Detroit Opera House (C. J. Whitney, manager).—"After an absence of four years De Wolf Hopper again appeared before a Detroit audience as a star, in "Mr. Pickwick," Sept. 29-Oct. 4. Large and enthusiastic audiences greeted the comedian. "When Johnny Comes Marching Home" week of 6. Otis Skinner, in "Lazarre," next.

**LYCEUM THEATRE** (E. D. Stair, manager).—"Ward and Vokes, in 'The Head Waiters,' week of 29, played to packed houses. The costumes and scenery were unusually beautiful. "The Evil Eye" week of 6.

**WHITNEY THEATRE** (E. D. Stair, manager).—"For Love and Honor," 28-Oct. 4, packed the house nightly. From the first curtain to the final tableau the theatre was a cheering, uproarious, ecstatic tumult. Week of 6, "A Desperate Chance."

**WONDERLAND AND TEMPLE THEATRE** (J. H. Moore, manager).—"For week of 6: John T. Sullivan and company, in "Captain Hunt," 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**EMPIRE THEATRE** (Dr. Campbell, manager).—"Frank B. Carr's Thoroughbreds Burlesques," 28-Oct. 4, offered the patrons one of the best entertainments seen here this season, and was greeted by good sized houses. Al Reeves' Big Show week of 6.

**Grand Rapids**.—"The new Powers Theatre, which was opened Sept. 20, is one of which the theatregoing public of this city should be proud. Col. J. M. Wood, the architect, and also lessee and manager, full benefit of his large experience in theatre building. The theatre is on the ground floor, with dress circle and balcony, and has a seating capacity of about 1,800. The stage is large, being 40 feet deep and 67 feet wide, with a stage opening 40 feet wide and 32 feet high, and is equipped with everything known to a modern stage craft. In this connection the dressing rooms are large and all fitted with hot and cold water plumbing. The decorations of the theatre are in Oxford red, old ivory and gold, and the chairs are upholstered in green leather and green velvet. The carpets are a deep red, making a very rich and elegant interior. The house was opened 29 by Herbert Keiley and Edie Shannon, in "Sherlock Holmes," playing to S. R. O. "San Toy," Oct. 1, also played to S. R. O. Coming: "Lovers Lane" 2, Thomas Jefferson, in "Rip Van Winkle," 3, 4; Grace Cameron Opera Co. in "A Normandy Wedding," 7, 8, and "The Silver Dagger" 11.

**GRAND OPERA HOUSE** (Orin Stair, manager).—"Sapho," 25-27, played to crowded houses, as did "The Darkest Hour" 28-Oct. 1. Coming: "A Ruined Life" 2-4, "For Love and Honor" 5-8, and "A Mountain Outlaw" 9-11.

**SMITH'S OPERA HOUSE** (Mrs. W. B. Smith, manager).—"Crowded houses week of 29. Coming: Early Bird Burlesques week of Oct. 6, and the Twentieth Century Sports week of 13.

**Battle Creek**.—"At the Post Theatre (E. R. Smith, manager).—"Hogan's Alley" had only fair houses afternoon and night Sept. 27. David Stock Co. did well 29-Oct. 3 (except 3). "San Toy" had big house 6. Booked: "A Ruined Life" 8, "Zig Zag Alley" 9, "A Normandy Wedding" 10, "A Mountain Outlaw" 14, "The Chaperons" 15, "Power Behind the Throne" 16.

**HAYLAIN'S OPERA HOUSE** (J. J. De Shane, manager).—"Peck Bad Boy" drew moderately well matinee and night 27.

**Jackson**.—"At the Athenaeum (H. J. Porter, manager).—"Peck Bad Boy" broke the house record Sept. 29. "At Valley Forge" came to a good house 30. "Lovers Lane" was cordially received by a fair house Oct. 1. Due: "Princess Chic" 3, "San Toy" 4, Wilbur Opera Co. week of 5.

**Bay City**.—"At the Armory Theatre (W. J. Daunt, manager).—"Lovers Lane" drew a large house and was well received Sept. 29. "At Valley Forge" had a good sized audience Oct. 1. The Gaskell Stock Co. week of 6.

## MARYLAND.

**Baltimore**.—"An American Invasion," Madeleine Lucette Ryley's latest play, will be produced for the first time on any stage at Ford's Opera House (Charles E. Ford, manager), Oct. 6, with J. E. Dodson and Annie Irish as joint stars. "Foxy Grandpa" had a week of fine business, closing 4. "Arizona" 13 and week.

**ALBANY STREET THEATRE** (Kernan, Rife & Houck, managers).—"Two Little Waifs" this week. Fair attendance waited upon "The White Slave" week ending 4. Next week, "Search Lights of a Great City."

**AUDITORIUM MUSIC HALL** (James L. Kernan, manager).—"Hyde's Comedians, 6-11, who always fill the house during their stay here. The Orpheum Show drew largely, closing 4. George Monroe 13-18.

**MONUMENTAL THEATRE** (James L. Kernan, manager).—"Weber's Dainty Dishes Co. week beginning 6. The Cracker Jacks closed, prosperous week 4. Sam Devere's Co. 13-18.

**OPED THEATRE** (James Madison, manager).—"The stock company, which has become very popular, is seen this week in the new burlesque, "A Sculptor's Dream." Doyle

and Granger, Koppe and the Boydells are new on the old house.

**NOTE**.—"It is announced that the old Front Street Theatre is to be transformed into a manufacturing. This theatre is among the oldest places of amusement in the United States, and was at one time the fashionable theatre of Baltimore. Within its walls have appeared Jennie Lind, Charlotte Cushman, Macready, the elder Booth, Catherine Simpson and other performers of note. It has not been used for any purpose since the terrible panic which occurred during a Hebrew performance there in 1895.

## TENNESSEE.

**Memphis**.—"At the New Lyceum Theatre (Frank Gray, manager).—"Harry Beresford, in 'The Wrong Mr. Wright,' came Sept. 26, 27, to very good business. Mr. Beresford convulsed the audiences, and Miss Annie Leonard received much applause. The house was dark 29. Sam Morris, the stock favorite of last season, presented 'The Peddler's Chain,' afternoon and night of 30, to large houses. Mr. Morris received an ovation. The supporting company is good and deserving of patronage. Darkness prevailed Oct. 1, 2. Coming: "Foxy Quiller" 6, 7, Tim Murphy 13, "On the Quiet" 14, 15, "Captain Jinks" 16.

**HOPKINS' GRAND OPERA HOUSE** (A. B. Morrison, manager).—"The Merchant" was presented week of Sept. 29, to crowded houses. Robt. Wayne's impersonation of Carrol Vanderstyle was well received, and Miss Moore, as Mrs. Vanderstyle, appeared to splendid advantage. The scenery was a feature at the production, and throughout a success. Between the acts the vaudeville was: Rose Nanyon, with her company of trained birds, and Papinta. For week of Oct. 6, "A Texas Steer."

**NEW AUDITORIUM** (Benj. M. Stainback, manager).—"A Millionaire Tramp" packed the house Sept. 26, 27. Elmer Walters' productions are at all times popular with the audience, and the company gave general satisfaction. Coming: "Whose Baby are You?" 6-8, Arion Male Quartet 13, Gov. Bob Taylor 1



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LATEST BY TELEGRAPH

Monday Night's Openings in All the Big Show Towns.

GOLDEN GATE GLEANINGS.

"The Strollers," "Hello, Bill," "The Pride of Jennico" and "Where is Cobb?" are New Current Dramatic offerings—"Whirl-I-Gig" and "The Other Way" are at Fischer's.

SPECIAL DISPATCH TO THE NEW YORK CLIPPER. SAN FRANCISCO, Oct. 7.—The Marguerita Sylva Comic Opera Co. opened last night at the COLUMBIA THEATRE, in "The Strollers." There was a good sized audience present. "CALIFORNIA" THEATRE.—Harry Corson Clarke and company opened Sunday, in "Hello, Bill."

ALCAZAR THEATRE.—"The Pride of Jennico" is the current offering. CENTRAL THEATRE.—"Where is Cobb?" was the stock offering last night. GRAND OPERA HOUSE.—The third and last week of Wilfred Clarke, in "The Rivals," began last night. Marie Wainwright opens 13 as a stock star, presenting "Twelfth Night."

TRIO OPERA HOUSE.—The eleventh week of the Italian grand opera season began last evening. "Carmen" and "Don Pasquale" will be the alternating bills for the week. FISCHER'S THEATRE.—"Whirl-I-Gig" and "The Other Way" were put on last night. The R. O. sign was out at 8 o'clock, and the house was packed to capacity.

OPHEUS THEATRE.—New people opening Sunday: Fratelli Riccoboni, O. K. Sato and the Yankee Comedy Four. Every night last week S. R. O. was the rule. CHUTES.—New people opening last night: The Two Bernards, Fred Zobelie, Davis and De Heerde and Ola Hayden.

FROM OTHER POINTS.

"The Queen Flammata" and "The Eternal City" Receive Their American Premier in Boston and Washington, Respectively—Good Business Rules in the Large Cities.

SPECIAL DISPATCHES TO THE NEW YORK CLIPPER. BOSTON, Oct. 7.—Week began with many novelties, but attendance and unseasonable weather. A very large, fashionable and enthusiastic audience at the Hollis saw the first performance in this country of "The Queen Flammata," with Julia Marlowe as the centre of attraction. Charles Hawley, in "A Message from Mars," was cordially greeted by a full house at the Museum. The local debut of Robert Edison, in "Soldiers of Fortune," at the Colonial, was a success, and drew nearly a capacity audience. "Aragorn and the World in Eighty Days," although a little rough in some places, attracted a goodly crowd at the Boston. S. R. O. prevailed at Music Hall, with Reilly & Wood's Show as the card. "Le Voyage en Suisse" did well at the Grand Opera. The usual story of Keith's show and S. R. O. house. Stock cards at the Castle Square, Park and Bowdoin Square continued in popular favor. Burlesque houses and museums had their usual opening patronage, especially the Grand, where Terry McGovern made a tremendous hit.

WASHINGTON, Oct. 7.—Hall Caine's "The Eternal City" received its first production in America last night, at the National. A magnificent company, headed by Viola Allen, and a scenic display heretofore seldom witnessed, added to Mascagni's original music, portrayed a story strong in plot, with a staging speed, to a degree, that is strikingly favorable impression, and is destined to take rank with the greatest plays presented within the last decade. A success in every way. The house was packed, at advanced prices. "Foxy Grandpa," by Joseph Hart, Carrie De Mar and a fine company, had a big house at the Columbia, repeating their former success in this city. Geo. Sidney, in "Busy Izzy," attracted a crowded house at the Lafayette. "The White Star" packed the Academy. "Weary Willie Walker" was a potent card at the Empire, turning people away. "The Sunday Business" was true to one week of continuous vaudeville yesterday to accommodate the G. A. R. Crowds are now in the city and they kept the house full to the doors the entire afternoon and evening. The Cracker Jacks had two capacity audiences at the Lyceum.

CINCINNATI, Oct. 7.—To the New Grand, Monday night, came the Empire Theatre Company, Margaret Anglin and Charles Richmond appearing in "The Wilderness," to a delighted audience of splendid proportions. That night, at Robinson's, the Spooner Company put on "A Contented Woman." The Sunday business was true to one week of continuous vaudeville yesterday to accommodate the G. A. R. Crowds are now in the city and they kept the house full to the doors the entire afternoon and evening. The Cracker Jacks had two capacity audiences at the Lyceum.

LOUISVILLE, Oct. 7.—A large and representative audience greeted Stuart Robson at Macaulay's last night. "In Convict's Stripes" opened Sunday, at the Avenue. The Sunday business was true to one week of continuous vaudeville yesterday to accommodate the G. A. R. Crowds are now in the city and they kept the house full to the doors the entire afternoon and evening. The Cracker Jacks had two capacity audiences at the Lyceum.

PHILADELPHIA, Oct. 7.—Improvement in weather conditions produced marked improvement in attendance, and all openings had excellent results. A large and brilliant audience at the Broad greeted N. C. Goodwin and Maxine Elliott, and a fine impression was made in "The Altar of Friendship." Bertha Gailand, with splendid support, merited the appreciation of a filled house at the Chestnut Opera House. Large audiences were drawn by "The Toreador" to the Chestnut, and by "Are You a Mason?" to the Garrick. "The Governor's Son," at the Walnut, met hearty response. A large house attended "Only a Shop Girl" at the Auditorium. The melodramatic offerings were: "The Fatal Wedding" at the Park, and "Winchester" at the National, both doing well. The People's held a well pleased audience, "Alphonse and Gaston" proving a popular bill. "At Valley Forge," at the Kensington, and "Has, Ellis, at the Empire, were not neglected. Good results, artistically and financially, attended stock productions. Keith's held crowded and delighted audiences. Burlesque houses fared well, and the Eleventh and Museum were heavily patronized.

CHICAGO, Oct. 7.—New attractions and improved weather were factors that aided in a strong opening of week. Ezra Kendall received an ovation at the Grand Sunday, upon opening in "The Vineyard Buyer." The play was a hit; house filled. Joseph Jefferson was royally welcomed back to Powers' by a big house. Kellar began at McVicker's with S. R. O. Sunday. Village Postmaster began with good houses at the Great National. "The Sleeping Beauty and the Beast" continued at the Illinois, with capacity. "The Prince of Pilsen," at the Studebaker, continued, with four fifths business. "The Harkriders" began last week at the Dearborn, with well filled houses. Outlying melodrama and stock houses enjoyed a splendid Sunday, almost without exception. Corbett was cordially received by big audiences at the Olympic. Other Kehl & Castle houses began strong. The new Orpheum Theatre began its first week with big business. Burlesque houses started well.

KANSAS CITY, Oct. 7.—"The Storks" opened at the Willis Wood Theatre last night, to packed house. The show scored a hit. At the Grand Chaucery Theatre, in "Old Limerick Town," had a packed matinee Sunday, and the night house was sold out by noon. Mr. Oleott received an ovation, and is in for an immense week. At the Orpheum a big Sunday matinee and a record breaking night house saw a good vaudeville, in which Mattie Keene and company, and Colley and Way were the headliners. Two big houses greeted the Woodward Stock Co. at the Auditorium, where a good production of "Jane" was given. The Gills packed a house twice to see "On the Suwanee River." The Century drew two big houses, with "Reaping the Whirlwind" as the attraction.

ST. LOUIS, Oct. 7.—The week of the Fair festivities opens with the best of weather, and large crowds of visitors in the city. All the houses offer attractions calculated to draw the strangers. "Way Down East" is the offering at the Olympic, and will undoubtedly do a big business. The Century, Otis Skinner, in "Lazare," is offered, and with good success. The Imperial has "Uncle Tom's Cabin," and opened to big business. At the Grand another popular offering is Hamilton's "Superba." The James Boys in Missouri is a new offering at Haylin's. It opened to good business. The Columbia always has good attendance, and the current bill is drawing well.

MILWAUKEE, Oct. 7.—With very favorable openings, good business for the week looks like a certainty. "Spotless Town" scored to capacity at the Alhambra. The Burgomaster, Burgomaster, in "The Century," is offered, and with good success. The Imperial has "Uncle Tom's Cabin," and opened to big business. At the Grand another popular offering is Hamilton's "Superba." The James Boys in Missouri is a new offering at Haylin's. It opened to good business. The Columbia always has good attendance, and the current bill is drawing well.

DISTRICT OF COLUMBIA.

WASHINGTON.—The Primrose & Dock-stader Minstrels presented their usual delightful entertainment at the National, and the audiences completely filled the house all the week. Frank Daniels, with "Miss Simplicity," was sufficiently attractive to secure most satisfactory box office receipts at the Columbia. "Sergeant James," at the Lafayette, was the only play new to Washington, and neither play nor company were entirely satisfactory, as was evidenced by the light business done. "A Ragged Hero," at the Academy, had crowded business all the week. An excellent vaudeville bill at Chase's, headed by Elita Proctor Otis, and the second week of Phases drew big audiences. The Morning Glories had a deservedly prosperous week at the Lyceum. Polk Miller presented his very unique entertainment at Masonic Temple Hall 3, 4, to large and delighted audiences. The present week was opened by two large Sunday night concerts—one at Chase's by the U. S. Marine Band of sixty-five pieces, Marie Dressler, Della Fox, Edith Helena, Sophie Burnham and others. The other was at the Columbia, by Creator and his Italian band of sixty pieces, assisted by Mme. Barilli, lyric soprano. The present week's offerings, and also those for the coming week, are as follows:

NATIONAL THEATRE (W. H. Rapley, manager).—This week, Viola Allen, in the initial presentation of Hall Caine's new play, "The Eternal City." Anna Head, in "The Little Duchess." COLUMBIA THEATRE (Luckett & Dwyer, managers).—Creator's Band 5. Jos. Hart and Carrie De Mar, in "Foxy Grandpa," all the week. "When Reuben Comes to Town" 13-18. LAFAYETTE OPERA HOUSE (Ira J. La Motte, manager).—This week, George Sidney, in "Busy Izzy." The Bijou Musical Comedy Co., in "Lost, Strayed or Stolen." 13-18. CHASE'S THEATRE (Miss H. Winifred De Witt, manager).—Sacred concert by the U. S. Marine Band, Marie Dressler, Della Fox, Edith Helena and others. 5. This week, continuous vaudeville, noon to midnight, by Pauline Moran's picks, Tsuda, Bingham, Collins and Harat, Major Sisters, Scott and Wilson, Adele Purvis Onri, Sophie Burnham, Satsuma, Geo. Yeoman, Webb's educated seals, Murphy and Nichols, Baker and Lynn, and Banks and Winona Winters. Hyde's Comedians 13-18. ACADEMY OF MUSIC (Col. W. T. Powell, manager).—This week, "The White Slave." "Two Little Walls" 13-18. EMPIRE THEATRE (M. S. Schlesinger, manager).—This week, "Weary Willie Walker." "Side Tracked" 13-18. LYCEUM THEATRE (Eugene Kernan, manager).—This week, Manchester's Cracker Jacks. The Dainty Duchess 13-18. MONUMENT GROUNDS.—This week, Pain's "Pekin."

HALLS OF THE ANCIENTS.—This week, Armat's cinematograph and the Hawaiian Sextet. "The Eternal City," a dramatization, in five acts, by Hall Caine, of his own novel of the same name, was given its first American production at the National Theatre, Washington, D. C., Oct. 6, by Viola Allen and her company.

On the Road.

All Routes Must Reach Us Not Later Than Monday.

DRAMATIC.

Allegh. Viola, in "The Eternal City" (Liebler & Co., mgrs.).—Washington, D. C., Oct. 6-11, Philadelphia, Pa., 13-25. Aubrey Stock, Eastern—Haverhill, Mass., Oct. 6-11, Manchester, N. H., 13-18. Aubrey Stock, Western (Mittenthal Bros., mgrs.).—London, Can., Oct. 6-11, Oswego, N. Y., 13-18. Arnold Stock (J. F. Arnold, mgr.).—Galveston, Tex., Oct. 6-11, San Antonio 12-18. Akerstrom Comedy (Geo. Berndt, mgr.).—Port Huron, Mich., Oct. 6-11. Allison Theatre—Abilene, Kan., Oct. 6-11, Salina 13-18. "An American Invasion"—Baltimore, Md., Oct. 6-11. "Are You a Mason?" (Julius Cahn, mgr.).—Watertown, N. Y., Oct. 8, Oswego 9, Auburn 10, Canandaigua 11, Geneva 13, Corning 14, Hornellsville 15, Bradford, Pa., 16, Olean, N. Y., 17, Jamestown 18. "Are You a Mason?" (Rich & Harris, mgrs.).—Philadelphia, Pa., Oct. 6-11, Portland, Me., 13, 14, Manchester, N. H., 15, Portsmouth 16, Lowell, Mass., 17, 18. "Around the World in Eighty Days," Kral-fy's—Boston, Mass., Oct. 6-18. "Arizona" (Kirke La Shelle & Fred R. Hamilton, mgrs.).—Newark, N. J., Oct. 6-11, Indianapolis 13-18. "All on Account of Eliza"—St. Paul, Minn., Oct. 5-11, Minneapolis 12-18. "Alaska," Lincoln J. Carter's—Stratford, Can., Oct. 8, Berlin 9, Guelph 10, St. Catharines 11, Toronto 13-18. "At Cripple Creek" (Whitaker & Lawrence, mgrs.).—Cedar Rapids, Ia., Oct. 9, Fort Madison 10. "At Valley Forge," Eastern—Philadelphia, Pa., Oct. 6-11. "At Valley Forge," Western (R. L. Forrest & Co., mgrs.).—Kankakee, Ill., Oct. 8, Springfield 9, Paris 10, Bloomington 11, Peru 12, Dixon 13, Freeport 14, La Salle 15, Moundville 16, Kewanee 17, Galesburg 18. "At the Old Cross Roads" (Arthur C. Aiston, mgr.).—Columbus, O., Oct. 6-8, Dayton 9-11, Marion, Ind., 13, Muncie 14, Anderson 15, Indianapolis 16-18. "Across the Pacific" (Harry Clay Blaney, mgr.).—Milwaukee, Wis., Oct. 5-11, St. Paul, Minn., 12-18. "Along the Mohawk" (Geo. C. Dent, mgr.).—Paducah, Ky., Oct. 11. "An American Invasion," George F. Hall (Gus Bohner, mgr.).—Carlisle, Pa., Oct. 13. Chambersburg 14, Harrisburg 15, Lebanon 16, Allentown 17, Reading 18. "Alphonse and Gaston," Western (Edward L. Rice, mgr.).—Salt Lake City, U. S., Oct. 6-11, Leadville, Col., 13, Victor 14, Cripple Creek 15, Pueblo 16, 17, Colorado Springs 18. "Alphonse and Gaston," Gus Hill's—Philadelphia, Pa., Oct. 6-11, Chester 13, Reading 15, Allentown 18. Bingham, Amelia, in "A Modern Magdalen" (Floyd Bingham, mgr.).—New Orleans, La., Oct. 6-11, Mobile, Ala., 13, Birmingham 14, Atlanta, Ga., 15, 16, Chattanooga, Tenn., 17, Knoxville 18. Barrymore, in "Carrots" and "The Country Mouse" (Charles Frohman, mgr.).—N. Y. City Oct. 6, indefinite. Berresford, Henry (J. J. Coleman, mgr.).—Nevada, Mo., Oct. 8, Ottawa, Kan., 9, Lawrence 10, Topeka 11, St. Joseph, Mo., 12, 13, Nebraska City, Neb., 14, Sioux City, Ia., 15, Sioux Falls, S. D., 17, Mankato, Minn., 18. Bellew, Kyrie, in "A Gentleman of France" (Liebler & Co., mgrs.).—N. Y. City Oct. 6-11, Brooklyn, N. Y., 13-18. Bennett & Moulton (F. C. Twitchell, mgr.).—Lutsum, Conn., Oct. 6-11, Willimantic 13-18. Bennett & Moulton (Earl Burgess, mgr.).—Troy, N. Y., Oct. 6-11, Binghamton 13-18. Bennett & Moulton (George K. Robinson, mgr.).—Rockford, Me., Oct. 6-11, Bath, 13-18. Bennett & Moulton (Ira E. Newhall, mgr.).—Fitchburg, Mass., Oct. 6-11, Lynn 13-18. Bennett & Moulton (A. P. Reed, mgr.).—East Liverpool, O., Oct. 6-11, Franklin, 13-18. Blair, Eugene, in "Zaza" (Henri Gressit, mgr.).—Syracuse, N. Y., Oct. 6-8, Rochester 9-11. Burgess, Nell, in "The County Fair" (W. A. Downe, mgr.).—Portland, Ore., Oct. 9, Whetcom, Wash., 10, Everett 11, Tacoma 12, Seattle 13, Spokane 15, 16, Walla Walla 17, Missoula, Mont. 18. Brune, Mrs. (Wallace Monro, mgr.).—Griffin, Ga., Oct. 8, Athens 9, Atlanta 10, 11, Chattanooga, Tenn., 13, Birmingham, Ala., 14. Baldwin-Melville Repertory (Walter S. Baldwin, mgr.).—New Orleans, La., Oct. 6, indefinite. Booth, Leslie, Comedy (Leslie Smith, mgr.).—Hudson, N. Y., Oct. 6-11. Bon Ton Stock, Eastern (Chas. Leysburne, mgr.).—Williamsport, Pa., Oct. 13-18. Bonard, Ethel (Wm. N. Smith, mgr.).—Montgomery, Ala., Oct. 6-11, Charleston, S. C., 13-18. Baker Theatre Stock—Syracuse, N. Y., Oct. 6-11. "Ten Hur" (Klaw & Erlanger, mgr.).—Cleveland, O., Oct. 6-8. "Burglar and the Wait" (A. R. Welbar, mgr.).—Galveston, Tex., Oct. 8, Lake Charles, La., 9, Beaumont, Tex., 10. "Busy Izzy," George Sidney—Washington, D. C., Oct. 6-11. "Bandit King" and "Cattle King," James H. Wallack's—Pittsburg, Pa., Oct. 6-11, Jersey City, N. J., 13-18. "Brown's in Town" (Frank Hennessy, mgr.).—Alliance, Neb., Oct. 8, Lincoln 13, Fairbury 14, Wymore 16, Concordia, Kan., 18. "Breezy Time," Eastern, Merle H. Norton's (N. E. Tucker, mgr.).—Port Wayne, Ind., Oct. 9, Greenville, O., 11, Van Wert 13, Delphos 14, Ada 15, Bluffton 16, Ottawa 17, North Baltimore 18. "Breezy Time," Western, Merle H. Norton's (Grant Heth, mgr.).—Harvard, Neb., Oct. 8, Sutton 9, Fairfield 10, Superior 11, Red Cloud 13, Norton, Kan., 15, Phillipsburg 16. "Black Vipers"—Chicago, Ill., Oct. 12-18. "Belle of Richmond"—Lowell, Mass., Oct. 9, Salem 10, Lawrence 16. "Bollivar's Busy Day," Billy B. Van and Nellie's—New Orleans, N. Y., Oct. 8, Schenectady 9, Yonkers 10, Easton, Pa., 11, Worcester, Mass., 12-18. Beggar Prince (Clarence M. Parker, mgr.).—Ellsworth, Wis., Oct. 8, River Falls 9, Spring Valley 10, New Richmond 11. "Bunch of Keys" (Gus Bohner, mgr.).—Ottawa, Ill., Oct. 8, Grinnell 9, Marshalltown 10, Boone 11, Council Bluffs 12, Glenwood 13, Red Oak 14, Clarinda 15, Creston 16, Shenandoah 17, Maryville, Mo., 18. C. Carter, Mrs. Leslie, in "Du Barry" (David Belasco, mgr.).—N. Y. City Oct. 6, indefinite. Crasmen, Henrietta, in "The Sword of the King" (Maurice Campbell, mgr.).—N. Y. City Oct. 6, indefinite. Campbell, Mrs. Patrick (Charles Frohman, mgr.).—N. Y. City Oct. 6, indefinite. Crossmith, Weedon, in "The Night of the Party" (N. Y. City Oct. 6, indefinite. Crane, Wm. H., in "David Harum" (Charles Frohman, mgr.).—Pittsburg, Pa., Oct. 6

11, Columbus, O., 13, Dayton 14, Indianapolis, Ind., 15, 16, Fort Wayne 17, Toledo, O., 18. Coughlin, Rose, in "Forget Me Not" (Jules Murray, mgr.).—Holyoke, Mass., Oct. 8, Springfield 9, New Bedford 11, Lawrence 18. Cohans, Four, in "The Governor's Son" (Fred Nible, mgr.).—Philadelphia, Pa., Oct. 6-18. Creighton, Bertha, in "A Colonial Girl" (P. S. Mattox, mgr.).—Columbia, S. C., Oct. 8, Charleston 9, Savannah, Ga., 10, Brunswick 11, Jacksonville, Fla., 13, Cordell, Ga., 14, Albany 15, Americus 16, Macon 17, Columbus 18. Chase-Lister, Southern—Atchison, Kan., Oct. 6-11, St. Joseph, Mo., 14-16. Curtis Dramatic (M. H. Curtis, mgr.).—Nelson, Neb., Oct. 6-12. Carter-Reynolds—Hamilton, Mo., Oct. 6-8, Louisiana 9-11, Jefferson City 13-18. Carpenter, Frankie (Jere Grady, mgr.).—Nashua, N. H., Oct. 6-11, Taunton, Mass., 13-18. Chester, Alma (Edward L. Bloom, mgr.).—New London, Conn., Oct. 6-11, New Haven 13-18. Crimmins & Gore, in "A Warm Match" (Harry Hardy, mgr.).—Shenandoah, Pa., Oct. 8, Norristown 9, Columbia 10, Lancaster 11, Lewistown 13, Sunbury 14, Danville 15, Harrisburg 16, Bellefonte 17, Johnstown 18. Curtis, M. B., in "The Greenhorn from Breslau"—Springfield, Mass., Oct. 8, Worcester 9, Lawrence 10. Curtis Comedy, Eastern (S. M. Curtis, mgr.).—Dallas, Tex., Oct. 6-11, Hillsboro 13-18. Carroll Comedy (Don Carroll, mgr.).—Conchopogon, Pa., Oct. 6-11, Gettysburg 13-18. Carner Stock (Harry L. Webb, mgr.).—Bucyrus, O., Oct. 6-11, Springfield 13-18. Cook-Church Stock (H. W. Taylor, mgr.).—Gloucester, Mass., Oct. 6-11, Holyoke 13-15, Springfield 16-18. Conroy & Mack's Comedians (P. P. Craft, mgr.).—Mount, Holly, N. J., Oct. 6-11, Middletown, Del., 13-15, Elkton, Md., 16-18. Castle Square Stock (W. B. Sherman, mgr.).—Hamilton, Ont., Oct. 6-11, Collingwood 13-18. "Colorado"—Lowell, Mass., Oct. 8, Holyoke 11. "Climbers" (Mark Davis, mgr.).—Easton, Pa., Oct. 8. "Casey's Troubles" (Kennedy & Gray, mgrs.).—Dugout, Ill., Oct. 8, Greenville 9, Edwardsville 10, Lexington, Mo., 11, Mexico 13, Marion 14, Brookfield 15, Lexington 16, "California," Brinson & Norworth's—Cincinnati, O., Oct. 8-11, Dayton 13-15, Columbus 16-18. "Camille," Courtenay Morgan—Bloomfield, N. Y., Oct. 8, Hartington 9, Pender 10, Lyons 11. "Convict's Daughter," Eastern, Geo. Samuels (Starr L. Pixley, mgr.).—Jacksonville, Ill., Oct. 8, Louisiana, Mo., 9, Hannibal 10, Moberly 11. "Convict's Daughter," Western, Geo. Samuels (Rowland G. Pray, mgr.).—Seattle, Wash., Oct. 5-11. "Countdown 400" (Jas. L. Goodall, mgr.).—Salem, N. J., Oct. 8, Woodbury 9, Millville 10, 11, Cotesville, Pa., 13, Royersford 14, Norristown 15, Birdsboro 16, Pottstown 17, Piquetteville 18. "Caught in the Web" (J. H. Dobbins, mgr.).—Sedalia, Mo., Oct. 8, Marshall 9, Lexington 10, Richmond 11, Leavenworth, Kan., 12, Topeka 13, Iola 14, Fort Scott 15, La Mar, Mo., 16, Springfield 17, Carthage 18, Joplin 19. "Country Kid," Fall River, Mass., Oct. 9, Holyoke 13, 14. "Counterfitters" (Carl A. Haswin, mgr.).—Springfield, Mass., Oct. 6-8, Holyoke 9-11, Providence, R. I., 13-18. "Cowboy and the Lady," S. Miller Kent—N. Y. City Oct. 6-11, Holyoke, Mass., 18.

Drew, John, in "The Mummy and the Humming Bird" (Charles Frohman, mgr.).—N. Y. City Oct. 6, indefinite. De Wolf, Elsie—Lexington, Ky., Oct. 8, Louisville 9-11, St. Louis, Mo., 13-18. Dupree, Minnie, in "A Rose o' Plymouth Town" (W. G. Smyth, mgr.).—N. Y. City Oct. 6, indefinite. Davidson Stock (A. E. Davidson, mgr.).—Muskegon, Mich., Oct. 6-11, Jackson 13-18. Dilger-Cornell—Beaver Falls, Pa., Oct. 6-11, Canonsburg 13-18. Davis, Laura, Stock—Rondout, N. Y., Oct. 6-11, Pittsburg, Pa., 13-18. Dyddyn, Ethel (Eos Dyddyn, mgr.).—Harrisburg, Pa., Oct. 6-11. De Tourney, Madame (E. G. Hinebaugh, mgr.).—Portland, Ind., Oct. 8, 9, Xenia, O., 13, 14, Bedford, Ind., 17, 18. "Down Mobley," Lincoln J. Carter's—Portland, Ore., Oct. 5-11, Walla Walla, Wash., 13, Pendleton 14, Baker City 15, Caldwell, Ida., 16, Boise 17, Pocatello 18. "David Crockett" (Redmond & Sandusky, mgrs.).—Denver, Col., Oct. 5-11, Central City 13, Idaho Springs 14. "Deemster," Alden Benedict's (Guy Burell, mgr.).—Litchfield, Minn., Oct. 8, Willmar 9, Marshall 10, Tracy 11. "David Harum" (Julius Cahn, mgr.).—Portsmouth, O., Oct. 8, Chillicothe 9, Circleville 10, Zanesville 11, Hamilton 13, Middletown 14, Springfield 15, St. Marys, 16, Paulding 17, Lima 18. "David Crockett," J. White—Candillac, Mich., Oct. 8, East Jordan 10, Cheboygan 11, Petoskey 13. "Devil's Auction" (Charles H. Yale, mgr.).—Houston, Tex., Oct. 8, San Antonio 9, Austin 10, Waco 11, Corsicana 13, Fort Worth 14, Dallas 15, Greenville 16, Sherman 17, Denison 18. "Down by the Sea" (Phil Hunt, mgr.).—Indianapolis, Ind., Oct. 6-8, Hillsboro, O., 10, Hamilton 11, Evansville, Ind., 12, Paducah, Ky., 13. "Down and Up," Hickman Bros. (George S. Torrey, mgr.).—Westfield, Mass., Oct. 8, Great Barrington 9, Adams 10, Pittsfield 11, St. Johnsville, N. Y., 13, Frankfort 14, Little Falls 15, Rome 16, Camden 17, Oneida 18. "Devil's Lane" (James S. Green, mgr.).—Norfolk, Neb., Oct. 8, David City 9, Central City 10, Aurora 11, Grand Island 13, Hastings 14. "Desperate Chance," Special (B. E. Forrester & Mittenthal Brothers, mgrs.).—Danville, Pa., Oct. 18. "Desperate Chance" (B. E. Forrester & Mittenthal Brothers, mgrs.).—Detroit, Mich., Oct. 6-11, Grand Rapids 12-15, Toledo, O., 16-18. "Down in Hopkins" (D. A. Powers, mgr.).—Princeton, Ind., Oct. 8. "Devil's Island" (Mittenthal Brothers, mgrs.).—Hemlock, Ind., Oct. 8, Owensburg, Ky., 9, Henderson 10, Evansville, Ind., 11, Vincennes 13, Brazil 14, Terre Haute 15, Mattoon, Ill., 16, Pana 17, Decatur 18. "Darkest Hour," Lincoln J. Carter's—Norwalk, O., Oct. 8, Elyria 9, Massillon 10, Canton 11, New Philadelphia 13, Cadiz 14, Akron 15, Lima 16, Piquetteville 17, Edinburg 18. "Down the Slope"—Rockville, Conn., Oct. 9, Wallingford 10, Torrington 11, Windsor Locks 13, Pittsfield, Mass., 14. "Duffy's New Jubilee" (Frank W. Nason, mgr.).—Cohasset, N. Y., Oct. 13.

Edson, Robert, in "The Soldier of Fortune" (Henry B. Harris, mgr.).—Boston, Mass., Oct. 6-18. Effie Ellsler, in "When Knighthood Was in Flower" (Frank L. Perley, mgr.).—Clinton, Ia., Oct. 8, Muscatine 9, Rock Island 10, Davenport, Ia., 11, Burlington 13, Peoria, Ill., 14, Jacksonville 15, Decatur 16, Springfield 17, Champaign 18. Empire Theatre Stock, in "The Wilderness" (Charles Frohman, mgr.).—Cincinnati, O., Oct. 6-11, Pittsburg, Pa., 13-18. Erwood, P. J., Big Stock—Caldwell, O., Oct. 8, Barnesville 9-11, Bridgeport 13, Cameron, W. Va., 16-18. Ewing-Taylor (Albert Taylor, mgr.).—Sherman, Tex., Oct. 5-11. Edwards, Chas. F., Stock (Sam Carlton, mgr.).—Leetonia, O., Oct. 6-11, Lisbon 13-18. "Eleventh Hour," Eastern, Lincoln J. Carter's—Paducah, Ky., Oct. 8, Cairo, Ill., 9, Murphysboro 10, Alton 11, St. Louis, Mo., 12-18. "Eleventh Hour," Southern, Lincoln J. Carter's—St. Ignace, Mich., Oct. 8, Cheboygan 9, Charlevoix 10, Manistowick 11, Traverse City 13, Elk Rapids 14, Kalkaska 15, Cadillac 16, Frankfort 17, Manistee 18, 19. Eight Bells, Byrne Bros.—New Haven, Conn., Oct. 9-11, N. Y. City 13-18. "East Lynne," Rebecca Warren (Frank Burr, mgr.).—Butler, Pa., Oct. 8, Johnstown 13, Altoona 10, Mount Pleasant 11, Rochester 13, Charleroi 14, Morgantown, W. Va., 17, Uniontown, Pa., 18. F. Ferris Comedians (Harry Bubbs, mgr.).—Vincennes, Ind., Oct. 6-11, Cairo, Ill., 13-18. Frankie Stock (W. C. Connors, mgr.).—Danbury, Conn., Oct. 6-11, Southbridge, Mass., 13-18. Fiske, May (J. F. Cosgrove, mgr.).—North Adams, Mass., Oct. 6-11. Frohman, Charles, Comedians, in "Two Schools"—N. Y. City Oct. 6, indefinite. Fountain, Marie, Theatre (Bobby Fountain, mgr.).—Waco, Tex., Oct. 6-11, Calverton 13, Bryan 14-17, Austin 18. Fleming, Mable, Repertory—Morristown, N. J., Oct. 6-11, Naugatuck, Conn., 13-18. Fenberg Stock (George M. Fenberg, mgr.).—Old City, Pa., Oct. 6-11, Cumberland, Md., 13-18. French, Dramatic—Norfolk, Va., Oct. 6-11. French, Irving (Don Macmillan, mgr.).—Galesburg, Ill., Oct. 9-11, Pekin 12, Lincoln 13-15, Danville 16-18. "Faust," Alan Tabor's (Shipman Brothers, mgrs.).—Altoona, Pa., Oct. 9, Johnstown 10, Norristown 11, Allentown 12, Reading 14, Catesville 15, Trenton, N. J., 16, East Stroudsburg, Pa., 17. "For Her Children's Sake"—N. Y. City Oct. 6-11, Providence, R. I., 13-18. "For Her Sake," Lincoln J. Carter's—Springfield, Mass., Oct. 8, Wapakoneta 10, Lima 11, Kenton 13, Marysville 10, Urbana 15, Richmond 16, Xenia 17, Washington Court House 18. "Fisherman's Daughter," Hilda Thomas (E. J. Buckley, mgr.).—New Haven, Conn., Oct. 6-8, Hartford 10, 11, Troy, N. Y., 13-15, Johnstown, N. Y., 16, Gloversville 17, Schenectady 18. "Flaming Arrow," Go-Won-Go Mohawk, Lincoln J. Carter's—Cincinnati, O., Oct. 5-11, Toledo 12-15, Grand Rapids, Mich., 16-18. "Folks Up Willow Creek" (Frank Davidson, mgr.).—Clayville, Pa., Oct. 8. "For Her Sake," Eastern, E. J. Carpenter's (Joe Pilgrim, mgr.).—Spencer, Ia., Oct. 8, Emmetsburg 9, Esterville 10, Fairmont 11, Spirit Lake 13, Laverne 14, Pipe Stone, Minn., 15, Madison 16, Dell Rapids, S. D., 17, Huron 18. "For Her Sake," Western, E. J. Carpenter's (Geo. F. Hooper, mgr.).—Beatrice, Neb., Oct. 8, Auburn 9, St. Joseph, Mo., 10-12, Atchison, Kan., 13, Soldiers' Home 14, Ottawa 15, Burlington 16, Chanute 17, Pittsburg 18. "From East to West," Katie Emmett (Frank Rayman, mgr.).—Ashtabula, O., Oct. 8, Conneaut 9, Titusville, Pa., 10, Elwood 11. "Flanagan's Ball" (Ollie Mack, mgr.).—Logan, U. S., Oct. 8, Pocatello, Ida., 9, Boise City 10, Seattle, Wash., 12-18. "For Love and Honor" (E. N. McDowell, mgr.).—Grand Rapids, Mich., Oct. 5-8. "Foxy Grandpa," Joseph Hart and Carrie De Mar (Wm. A. Brady, mgr.).—Washington, D. C., Oct. 6-11. "For Home and Honor," McGill & Shipman's (Lem R. Parker, mgr.).—Des Moines, Ia., Oct. 6-8, Marshalltown 9, Waterloo 10, Clinton 11, Terre Haute, Ind., 18. "Foxy Tramp" (Homes Drake, mgr.).—Belvidere, Ill., Oct. 8, Harvard 9, 10, Freeport 11. "Faust," Morrison's (Jules Murry, mgr.).—Worcester, Mass., Oct. 6-11. "Fatal Wedding" (Sullivan, Harris & Woods, mgrs.).—Philadelphia, Pa., Oct. 6-11, Jersey City, N. J., 13-18. "Fatal Wedding"—Providence, R. I., Oct. 6-11, Springfield, Mass., 13-15, Fall River 16-18. "Faust," Porter J. White's—Nashville, Mich., Oct. 8, Marshall 9, Three Rivers 10, Kalamazoo 11, Lagrange, Ind., 13, Hillsdale, Mich., 15, Monroe 16, Port Huron 17. "Fiddle-Dee-Dee" (Tony P. Mason, mgr.).—Fall River, Mass., Oct. 6-11, Springfield, Mass., 13-18. "Foxy Boy" (Will E. Phillips, mgr.).—Alexandria, Ind., Oct. 8, Hartford City 9, Elwood 10, Kokomo 11.

G. Goodwin, Nat C., and Maxine Elliott, in "The Altar of Friendship" (Geo. J. Appleton, mgr.).—Philadelphia, Pa., Oct. 6-18. Galland, Bertha, in "Notre Dame" (Daniel Frohman, mgr.).—Philadelphia, Pa., Oct. 6-18. "David Crockett," J. White—Candillac, Mich., Oct. 8, East Jordan 10, Cheboygan 11, Petoskey 13. "Devil's Auction" (Charles H. Yale, mgr.).—Houston, Tex., Oct. 8, San Antonio 9, Austin 10, Waco 11, Corsicana 13, Fort Worth 14, Dallas 15, Greenville 16, Sherman 17, Denison 18. "Down by the Sea" (Phil Hunt, mgr.).—Indianapolis, Ind., Oct. 6-8, Hillsboro, O., 10, Hamilton 11, Evansville, Ind., 12, Paducah, Ky., 13. "Down and Up," Hickman Bros. (George S. Torrey, mgr.).—Westfield, Mass., Oct. 8, Great Barrington 9, Adams 10, Pittsfield 11, St. Johnsville, N. Y., 13, Frankfort 14, Little Falls 15, Rome 16, Camden 17, Oneida 18. "Devil's Lane" (James S. Green, mgr.).—Norfolk, Neb., Oct. 8, David City 9, Central City 10, Aurora 11, Grand Island 13, Hastings 14. "Desperate Chance," Special (B. E. Forrester & Mittenthal Brothers, mgrs.).—Danville, Pa., Oct. 18. "Desperate Chance" (B. E. Forrester & Mittenthal Brothers, mgrs.).—Detroit, Mich., Oct. 6-11, Grand Rapids 12-15, Toledo, O., 16-18. "Down in Hopkins" (D. A. Powers, mgr.).—Princeton, Ind., Oct. 8. "Devil's Island" (Mittenthal Brothers, mgrs.).—Hemlock, Ind., Oct. 8, Owensburg, Ky., 9,



manca 15, Titusville, Pa., 16, Ashtabula, O., 17, Warren 18.  
 "Gay New Yorkers" Andrews & Sommers (Harry Andrews, mgr.)—Little Falls, N. Y., Oct. 8, Troy 9, Newport News, Va., 10, Lakewood, N. J., 13, Perth Amboy 14, Hightstown 15, Freehold 16, Vineland 17, Woodstown 18.  
 "Gillhooley's Reception" (Walter J. McDonald, mgr.)—Marion, Ia., Oct. 8, Belleplaine 9, Marengo 10, Williamsburg 11, What Cheer 13, Skidway 14, Eldon 15, Bloomfield 16, Moulton 17, Seymour 18.  
 "Great White Diamond"—Holyoke, Mass., Oct. 6-8, Springfield 9-11.

Hackett, J. K., in "The Crisis"—Buffalo, N. Y., Oct. 6-11, Erie, Pa., 13, Youngstown, O., 14, Akron 15, Canton 16, Springfield 17, Lafayette, Ind., 18.  
 Hawtrey, Charles, in "A Message from Mars" (Charles Frohman, mgr.)—Boston, Mass., Oct. 6-18.

Harned, Virginia, in "Iris" (Charles Frohman, mgr.)—N. Y. City Oct. 6, indefinite.  
 Haswell, Percy, in "A Royal Family" (Henry B. Harris, mgr.)—New York, N. Y., Oct. 8, Richmond 9, Charlotte, N. C., 10, Columbia, S. C., 11, Atlanta, Ga., 13, 14, Holland, Mildred, in "The Power Behind the Throne" (Edward C. White, mgr.)—Dover, N. H., Oct. 8, Portsmouth 9, Manchester 10, Lawrence, Mass., 11, Oct. 6-11, Haverstraw 13-18.  
 Hall, Don C.—Winchester, Ky., Oct. 6-8, Versailles 9-11, Lawrenceburg 13-15, Shelbyville 16-18.

Hanford, Chas. B.—Columbia, S. C., Oct. 14, Howard-Dorset, N. Y., Oct. 6-8, Mount Sterling 9-11, Lexington 13-18.  
 Hunt's Comedy (Robt. S. Moore, mgr.)—Rock City, N. C., Oct. 8, Salisbury 9, Hoyt's Stock (W. H. Hoyt, mgr.)—Muscatine, Ia., Oct. 16-18.  
 Himmelsin's Imperial Stock (Dave H. Woods, mgr.)—Downing, Mich., Oct. 6-11, Kalamazoo 13-18.

Himmelsin's Ideals—Youngstown, O., Oct. 6-11.  
 Hayward, Grace (Dick Ferris, mgr.)—Minneapolis, Minn., Oct. 6, indefinite.  
 Halford, Ollie Stock (Carl Brehm, mgr.)—Hornellsville, N. Y., Oct. 6-11, Syracuse 13-18.  
 Harcourt Comedy, Charles K. Harris (W. C. McKay, mgr.)—Augusta, Me., Oct. 6-11.

Hoyt's Comedy (H. G. Allen, mgr.)—Oklahoma City, Okla., Oct. 5-12, Shawnee 13-18.  
 Henderson Stock (W. J. & R. R. Henderson, mgrs.)—Kilbourn City, Wis., Oct. 6-11.  
 Hoyt Stock (Walter C. Hoyt, mgr.)—Quincy, Ill., Oct. 9-11.  
 Hillmer Stock (J. A. Diller, mgr.)—Pewaukee, N. Y., Oct. 6-11, Haverstraw 13-18.  
 "Heart of Maryland" (David Belasco, mgr.)—Jersey City, N. J., Oct. 6-11, N. Y. City 12-18.

"Hoosier Daisy" Bessie Clifton (G. H. Eldon, mgr.)—Chanute, Kan., Oct. 8, Yates Center 9, Neodesha 10, Parsons 11, Galena 12, Aurora, Mo., 13, Springfield 14, Columbus, Kan., 15, Pittsburg 16, Girard 17, Joplin, Mo., 18.  
 "Hopalong Cassidy" (Floyd Williams, mgrs.)—Elizabeth, N. J., Oct. 6-8, Wilmington, Del., 9, Cambridge, Mass., 10, Elkhart 11, Havre de Grace 13, Chester, Pa., 14, Allentown 15, Reading 16, Phoenixville 17.  
 "Her Marriage Vow" (Vance & Sullivan, mgrs.)—Chicago, Ill., Oct. 5-11.

"Hunting for Hawkins" Western (Wm. Gray, mgr.)—Dickinson, N. D., Oct. 8, Glenview, Minn., 9, Billings 10, Fargo 11, Great Falls 12, Marysville 14, Anaconda 15, Deer Lodge 16, Butte 17, 18.  
 "Hearts of Oak" Herne's (Wm. E. Gross, mgr.)—Pueblo, Colo., Oct. 8, Salida 9, Leadville 10, Aspen 11, Ogden, U. T., 13, Salt Lake 14, 15, Virgin Valley 17, Barstow 18.  
 "Hello Hill" (Harry Corson Clarke Goodhue & Kellogg, mgrs.)—San Francisco, Cal., Oct. 5-11, Oakland 12, 13, Santa Cruz 14, Tulare 15, Bakersfield 16, Santa Barbara 17, Ventura 18.

"Human Hearts" Eastern (Jesse Blanchard, mgr.)—Wilkes-Barre, Pa., Oct. 6-8, Scranton 9-11, Yorkers, N. Y., 13, Port Chester 14, South Norwalk, Conn., 15, Waterbury 16-18.  
 "Human Hearts" Western (J. H. Browne, mgr.)—Wausau, Wis., Oct. 8, Appleton 9, Oshkosh 10, Fond Du Lac 11, Watertown 12, Portage 13, Baraboo 14, Madison 15, Prairie du Chien 16, Manchester, Ia., 17, Dubuque 18.  
 "Heart of Chicago" Lincoln J. Carter's—Schenectady, N. Y., Oct. 8, Glens Falls 10, Cohoes 11, Turner's Falls, Mass., 13, Palmer 14, Waterville, Me., 15, Canton 16, Franklin 17, Woodstock, N. H., 18.

"Hearts of Gold" (R. A. Johnson, mgr.)—Frankfort, N. Y., Oct. 8, Fort Plain 9, Gloversville 10, Johnstown 11, Herkimer 13, Rome 14, Mechanicville 15, Catskill 16, Fleischkill 17, Peekskill 18.  
 "Honest Blacksmith" Robert Fitzsimmons—Butte, Mont., Oct. 9-11.  
 "Hot Scotch Major" (Geo. H. Summers and Alice Archer (Shipman Brothers, mgrs.)—Toronto, Can., Oct. 6-11, Berlin 13.  
 "Human Hearts" Southern (Harry Penny-packer, mgr.)—New Orleans, La., Oct. 5-11.

"Happy Holligan" Gus Hill's—Newark, N. J., Oct. 6-11, Brooklyn 13-15.  
 "Hunting for Hawkins" (Gillingwater & McLaren, mgrs.)—Pittsburg, Pa., Oct. 6-11.  
 "Hans Hanson" (Jas. T. McAlpin, mgr.)—Sioux Falls, S. D., Oct. 11, Yankton 13, Sioux City, Ia., 18, Orange City 15, Sibley 16, Jackson, Minn., 17, Sherburne 18.  
 "Honolulu Con" (Shayne Roberts & Green, mgrs.)—Montpelier, Ind., Oct. 8, Marion 9, Hartford City 10, Dunkirk 11, Lafayette 13, Noblesville 14, Kokomo 15, Fort Wayne 16, Ellettsville 18.

"Hidden Crime" Eugene Spofford, gen'l mgr.)—Elwood, Ind., Oct. 8, Indianapolis 9-11, Chicago, Ill., 12-18.  
 "Hearts of Flame" (W. N. Lawrence, mgr.)—N. Y. City Oct. 6, indefinite.  
 "Hogan's Alley" (Harry Venger, mgr.)—East Tawas, Mich., Oct. 8, Oscoda 9, Midland 10, Cadillac 11, Big Rapids 13, Muskegon 14, 15, Hammond, Ind., 16, South Bend 17, Benton Harbor, Mich., 18.

Irish, Anna, and J. E. Dodson (Joseph Brooks, mgr.)—Baltimore, Md., Oct. 6-11, Albany, N. Y., 13, 14, Syracuse 15, 16, Rochester 17, 18.  
 Imperial Stock (Antwerp, O., Oct. 6-11).  
 Imperial Dramatic (Greene & Dennen, mgrs.)—Antwerp, O., Oct. 6-11, Payne 12-18.  
 "In Old Kentucky" Jacob Litt's—Elizabeth, N. J., Oct. 8, Philadelphia, Pa., 13-18.  
 "Irish Pawnbrokers" (Joseph W. Sparks, mgr.)—Ottawa, Ia., Oct. 9, Muscatine 10, Moline, Ill., 11, Davenport, Ia., 12, Iowa City 13, Cedar Rapids 14, Clinton 15, Morrison, Ill., 16, Sterling 17, Rockford 18.

Wiss., 16, Dubuque, Ia., 17, Rockford, Ill., 18.  
 Jacobs Stock (J. M. Jacobs, mgr.)—Erie, Pa., Oct. 6-11, Akron, O., 13-18.  
 "Jolly American Tramp" (N. B. Newell, mgr.)—Carthage, Mo., Oct. 13, Parsons, Kan., 14, Fort Smith 15, Little Rock, Ark., 16, Hot Springs 17, Texarkana, Tex., 18.  
 "Janice Meredith"—Chattanooga, Tenn., Oct. 14, Vorn, mgr.)—Eastern (Frank Gazzolo, mgr.)—St. Louis, Mo., Oct. 5-11, Alton 13, Cape Girardeau 14, Mound City 15, Paducah 16, Washington 17, Henderson 18.

"James Boys in Missouri" Western (Frank Gazzolo, mgr.)—Fairbault, Wis., Oct. 8, Mankato 9, Sioux Falls, S. D., 10, Yankton 11, Council Bluffs, Ia., 13, Fremont, Neb., 14, Grand Island 15, Kearney 16, Fort Collins, Colo., 17, Boulder 18.

Kennedy, Elizabeth, in "Captain Jinks of the Horse Marines" (P. J. Kennedy's A. T. Stock, mgr.)—St. Louis, Mo., Oct. 8, Jackson 9, Meridian 10, Birmingham, Ala., 11, Columbus, Miss., 13, Greenville 14, Helena, Ark., 15, Memphis, Tenn., 16, Little Rock, Ark., 17, Hot Springs 18, Kealey, Herbert, and Edie Shannon, in "Sherlock Holmes" (Dan Arthur, mgr.)—Minneapolis, Minn., Oct. 5, St. Paul 9-11.  
 Keller—Fond du Lac, Wis., Oct. 13.  
 Kendall, Ezra, in "The Vinegar Buyer"—Chicago, Ill., Oct. 5-11, Canton, O., 17.  
 King Dramatic, Helen Grace (A. G. Snyder, mgr.)—Reading, Pa., Oct. 6-11, Easton 13-18.

King Dramatic, Katherine Browne and Lon Beasley (Will Deshon, mgr.)—Kingston, N. Y., Oct. 6-11, North Adams, Mass., 13-18.  
 Klark-Urban (H. B. Klark, mgr.)—Eastport, Me., Oct. 6-11, St. John, N. B., 15-18.  
 Karroll, Dot (J. C. Welsh, mgr.)—Lewiston, Me., Oct. 6-11, Camden 13-15, Rockland 16-18.

Keystone Dramatic, McGill & Shipman's (Lawrence McGill, mgr.)—Cambridge, O., Oct. 6-10, Butler, Pa., 11, Batavia, N. Y., 13-18.  
 Kerkhoff-Locke Dramatic (Ivan Kerkhoff, mgr.)—Phillipsburg, Kan., Oct. 6-11, Smith Center 13-19.  
 "King of Detectives" (Sullivan, Harris & Woods, mgrs.)—Taunton, Mass., Oct. 9, Fall River 10, 11, Boston 13-18.  
 "Katzjammmer Kids" (Blondell & Fennessy, mgrs.)—Red Bank, N. J., Oct. 9, Haverstraw, N. Y., 10, Newburg 11, Morristown, N. J., 13, Norristown, Pa., 14, Trenton, N. J., 15, Camden 16-18.

"King of Tramps" (Harry Levy, mgr.)—Skowhegan, Me., Oct. 8, Bangor 9, Waterville 10, Biddeford 11, Exeter, N. H., 13, Marlboro, Mass., 14, Pithburgh, N. Y., 15, Westfield 16, Winsted 17, Danbury, Conn., 18.  
 "Kidnapped in New York" Barney Gilmore—Hartford, Conn., Oct. 6-8, Manchester, N. H., 9-11.

Leroy, Hennessy, "Other People's Money" (E. L. Johnson, mgr.)—Auburn, Cal., Oct. 8, Nevada City 9, Evans—Walnut, Ill., Oct. 6-11.  
 La Clair & Beecher Big Stock—Sells Grove, Pa., Oct. 6-8, Lewistown 9-11, Newport 12, 13, Lykens 14, Williamstown 16-18.  
 Le Roy, Palma & Rosen—Milamont, Mich., Oct. 9, 10, Coldwater 13, Port Huron 14, 15, Flint 16, Bay City 17, 18.  
 Lyeum Stock (E. G. Grossjean, mgr.)—Cape Girardeau, Mo., Oct. 6-11.  
 Lonsdale Theatre—Madison, S. D., Oct. 6-11.

Lyons, Lillian, Stock (Dean & Ketchum, mgrs.)—Brown City, Mich., Oct. 6-11, Marlette 13-18.  
 Lennor, Thomas—Lehigh, Ia., Oct. 6-11, Perry 13-18.  
 Lyons' National Stock (Boston & Ward, mgrs.)—Clarksville, Tenn., Oct. 6-8, Murphyboro 9-11.  
 "Lights of Gotham" (Will E. Culhane, mgr.)—Fryeburg, Me., Oct. 8.  
 "Le Voyage en Suisse" Hanlons' (A. G. Delamater, mgr.)—Boston, Mass., Oct. 6-11, Providence 13-18.  
 "Limited Mail" (Elmer E. Vance, mgr.)—Newark, N. J., Oct. 6-11, Philadelphia, Pa., 13-18.

"Little Outcast" E. J. Carpenter's (Oscar Gould, mgr.)—Houghton, Mich., Oct. 8, Ashland, Wis., 9, Duluth, Minn., 10, West Superior 13, Brainerd 14, Leetonia, O., 15, St. Cloud 16, Crookston 15, Grand Fork, N. D., 16, Winnipeg, Man., 17, Manitoba 18.  
 "Lost in the Desert" Gus Hill's (W. B. Moore, mgr.)—Plattsburg, N. Y., Oct. 8, Ottawa, Ont., 9-11, Montreal, Can., 13-18.  
 "Lovers' Lane" Eastern (Wm. A. Brady, mgr.)—Albany, N. Y., Oct. 6-11.  
 "Little Outcast, Annie B. Blanche (Gill & Fitzhugh, mgrs.)—Toronto, Can., Oct. 6-11, Pittsburg, Pa., 13-18.

"Lost in New York" Nettie De Coursey (Edwin De Coursey, mgr.)—Spokane, Wash., Oct. 9-11, Butte, Mont., 12-16, Cedar Rapids, Ia., 18.  
 "Lost River" A. Jules Murry, mgr.)—Canton, O., Oct. 8, Akron 9, Zanesville 10.  
 "Life's Great Lesson" Freda Gallick (C. Baker, mgr.)—Reno, Nev., Oct. 8, Danville 9, Goldboro, N. C., 10, Raleigh 13, Durham 13, Salisbury 14, Asheville 15, Charlotte 16, Greenville, S. C., 17, Columbia 18.

"Lovers' Lane" Western (Wm. A. Brady, mgr.)—Frankfort, Ind., Oct. 11, Terre Haute 14.  
 "Looping the Loop"—Elizabeth, N. J., Oct. 9-11.  
 Marlowe, Julia, in "The Queen Piametta" (Charles Frohman, mgr.)—Boston, Mass., Oct. 6-18.  
 Mansfield, Richard, Repertory (A. M. Palmer, mgr.)—Chicago, Ill., Oct. 14-25.  
 Mann, Louis, in "Hook the Consul" (Walter D. Yager, mgr.)—New Bedford, Mass., Oct. 10.

Monroe, George W., in "The Doings of Mrs. Dooley" (George B. Reno, mgr.)—Brooklyn, N. Y., Oct. 6-11, Baltimore, Md., 13-18.  
 Mack, Andrew, in "Tom Moore" (Rich & Harris, mgrs.)—Manchester, N. H., Oct. 8, Salem, Mass., 9, Lowell 10, 11, Providence, R. I., 13-18.  
 McVillie, Rose, in "Sis Hopkins" (J. R. Sterling, mgr.)—Cleveland, O., Oct. 6-11, Louisville, Ky., 12-18.  
 McHenry, Nellie, in "Miss A. J. Spencer" (Ulica, N. Y., Oct. 9, Buffalo 13-18, Morrison, Lewis—St. Paul, Minn., Oct. 12-15.  
 Mantell, R. B. (Mart W. Hanley, mgr.)—Columbus, O., Oct. 6-11.  
 Murphy, Tim (Frank Saunders, mgr.)—Shreveport, La., Oct. 8, Texarkana, Tex., 9, Hot Springs, Ark., 10, Little Rock 11, Memphis, Tenn., 13, St. Joseph, Mo., 18.

Murray, Wm., in "Ole Ole"—Clinton, Mass., Oct. 9, Holyoke 10, Ware 11, Springfield 13, Westfield 14, Winsted, Conn., 15, Hartford 16.  
 Mason and Mason, in "Rudolph and Adolph" (Broadhurst & Currie, mgrs.)—Minneapolis, Minn., Oct. 5-11, Dubuque, Ia., 13, Cedar Rapids 14, 17.  
 Mack, Wilber (Ryan & Martin, mgrs.)—Ashland, Ky., Oct. 6-11.  
 Middleton Stock (Geo. W. Schaffer, mgr.)—Mobile, Ala., Oct. 6-9, Brunswick, Ga., 13-18.

Madison Square Stock (Fred C. Sheldon & Geo. E. Gouge, mgrs.)—Waterville, Me., Oct. 6-11.  
 Murray & Mack, in "A Night on Broadway" (Ollie Mack, mgr.)—Lake Charles, La., Oct. 8, Beaumont, Tex., 10, Houston 11, Galveston 12, San Antonio 13, Austin 14, Martin 15, Hillsboro 16, Corsicana 17, Dallas 18.  
 Myrtle & Harder, Eastern (W. H. Harder, mgr.)—Johnstown, Pa., Oct. 6-11, Altoona 13-17.

McAuliffe, Jere, Stock (Harry Katzes, mgr.)—Lynn, Mass., Oct. 6-11.  
 McDougall-La Vaunt—Havana, Ill., Oct. 6-11, Lewistown 13-18.  
 Murray & Mack's Big Comedy (John J. Murray, mgr.)—Danville, Pa., Oct. 6-11, Hazleton 13-18.

McDonald & Scott Repertory—Grenada, Miss., Oct. 6-8, Winona 9-11, Durant 13-18.  
 "Man to Man" (Butterfield & Bromlow, mgrs.)—Waterbury, Conn., Oct. 6-8, Camden, N. J., 9-11, Philadelphia, Pa., 13-18.  
 "Malone's Wedding Day" (James L. McCabe (Geo. A. Fryaser, mgr.)—Rochester, Pa., Oct. 10, Beaver Falls 11, Sharpshooter 13, Mercer 14, Titusville 15, Oil City 16, Brookville 17, Dubois 18.

"Mam-selle Awkins" (George R. White, mgr.)—Johnstown, Pa., Oct. 8, Cumberland, Md., 9, Greensburg, Pa., 10, Uniontown 11, Buffalo, N. Y., 13-18.  
 "McFadden's Row of Flats" Gus Hill's—Denver, Colo., Oct. 5-11, Cripple Creek 12, Victor 13, Cheyenne, Wyo., 14, North Platte, Neb., 15, Omaha 16, Lincoln 17, 18.  
 "Missouri Girl" Eastern (Fred Raymond, mgr.)—Akron, O., Oct. 6-8, Kent 9, Lisbon 10, Warren 11, Salem 13, East Liverpool 15, Wilkesville 17, Rochester, Pa., 18.

"Missouri Girl" Western, Fred Raymond's (Harry S. Hoppling, mgr.)—Anasosa, Ia., Oct. 8, 9-11, Philadelphia, Pa., 13-18.  
 "Malone's Wedding Day" (James L. McCabe (Geo. A. Fryaser, mgr.)—Rochester, Pa., Oct. 10, Beaver Falls 11, Sharpshooter 13, Mercer 14, Titusville 15, Oil City 16, Brookville 17, Dubois 18.

"My Partner" (Gus Bothner, mgr.)—Providence, R. I., Oct. 6-11, Worcester, Mass., 13, Meriden, Conn., 14, Hartford 15, Bridgeport 16-18.  
 "Mrs. Jack" Alice Fisher (Henry B. Harris, mgr.)—N. Y. City Oct. 6, indefinite.  
 "Merry Chase" (Lyman Bros., mgrs.)—Hot Springs, Ark., Oct. 8, Arkadelphia 9, Prescott 10, Hope 11, Clarksville, Tex., 13, Longview 15, Minnola 16, McKinney 17, Durant, Ind., Ter., 18.  
 "Modern Magdalen" Special (Lipman Keane, mgr.)—Winona, Minn., Oct. 8, Eau Claire, Wis., 9, West Superior 10, Duluth, Minn., 11, Minneapolis 12-15, St. Paul 16-18.

"Man of Mystery" Wyckoff and Herbert (A. J. Jack, mgr.)—Sanilac Center, Mich., Oct. 6-11, Port Huron 13-18.  
 "Madman" Lincoln J. Carter's—Chicago, Ill., Oct. 5-11, Milwaukee, Wis., 12-18.  
 "Mr. O'Reilly" (Sire Bros., mgrs.)—Findlay, O., Oct. 8, Sandusky 9, Effen 10, Bellefonte 13-15, Erie 16, Buffalo, N. Y., Oct. 6-11, Cleveland, O., 13-18.

"My Friend from Arkansas" (Robert Sherman, mgr.)—Denton, Ia., Oct. 8, Logan 9, Lansing 10, Ashland 13, Coshocton 14, Zanesville 15, Mansfield 16, Mount Vernon 17, Marion 18.  
 "Peddler's Claim" Sam Morris (Henry B. Marks, mgr.)—Dallas, Tex., Oct. 9, Corsicana 10, Marlin 11, Brenham 13, Navasota 14, Lake Charles, La., 16, Beaumont, Tex., 17, Houston 18.

"Peck's Bad Boy" Northern (Leroy J. French, mgr.)—McComb, O., Oct. 8, Rising Sun 9, Ryan 10, Butler, Ind., 11, Albion 13, Warsaw 14, Veedsburg 17, Hooperstown, Ill., 18.  
 "Peck's Bad Boy" Southern (Will St. Auburn, mgr.)—Winchester, Va., Oct. 8, Alexandria 9, Fredericksburg 10, Newport News 11, Portsmouth 13, Suffolk 14, Goldsboro, N. C., 15, Raleigh 16, Petersburg, Va., 18, Lynchburg 20.

"Pickings from Puck" Willard Stims (Ollie Mack & Joseph M. Gaites, mgrs.)—Hillsboro, Tex., Oct. 8, Corsicana 9, Dallas 10, Tyler 11, Marshall 13, Carthage 14, Pottsboro 15, McKenney 16, Denison 17, Sherman 18.  
 "Pipe Dream"—Mattoon, Ill., Oct. 8, Charleston 9, Lafayette, Ind., 10.  
 "Peck's Mother-in-Law" (Edgar Selden, mgr.)—Thomaston, Conn., Oct. 8, Hartford 9-11, Winsted 13, Waterbury 14, 15, Derby 16, North Norwalk 18.

"Pa's Maloney" Frank W. Nason, mgr.)—Cherry Valley, N. Y., Oct. 8, Sharon Springs 9, Middleburg 10, Schoharie 11.  
 "Peck's Bad Boy"—Hoboken, N. J., Oct. 9-11.  
 "Quincy Adams Sawyer"—Buffalo, N. Y., Oct. 6-11.  
 "Queen of the Highway" James K. Wallick's (W. McGowan, mgr.)—Chicago, Ill., Oct. 5-Nov. 1.

Russell, Annie, in "The Girl and the Judge" (Charles Frohman, mgr.)—Providence, R. I., Oct. 6-11, Newport 13, New Bedford, Mass., 14, Lowell 15, Portland, Me., 16, Salem, Mass., 17, Worcester 18.  
 Robson, Stuart, in "A Comedy of Errors" (D. V. Arthur, mgr.)—Louisville, Ky., Oct. 6-8, Indianapolis, Ind., 11, Terre Haute 13.  
 Rogers Bros., in "Rogers Brothers in Harvard" (Klaw & Erlanger, mgrs.)—N. Y. City Oct. 6, indefinite.

Rays, The, Johnny and Emma, in "A Hot Old Time" (George Chenet, mgr.)—Macon, Ga., Oct. 8, Atlanta 9, Birmingham, Ala., 10, Meridian, Miss., 11, New Orleans, La., 12-18.  
 Robert Emmet, Brandon Tynan (J. Wesley Rosenquest, mgr.)—N. Y. City Oct. 6, indefinite.  
 "Reaping the Harvest" (J. H. La Pearl, mgr.)—Florence, S. C., Oct. 8, Sumpter 9, Augusta, Ga., 10, Orangeburg, S. C., 11, Columbia, Miss., 13, Greenwood 14, Athens, Ga., 15, Anniston, Ala., 16, Tuscaloosa 17, Columbus, Miss., 18.

Mahanoy City, Pa., Oct. 8, Pottsville 9, Bethlehem 10, Pottstown 11, Philadelphia 13-15.  
 "On the Quiet" (Sheegreen & Reynolds, mgrs.)—Birmingham, Ala., Oct. 8, 9, Memphis 14, 15.  
 "Over the Fence" (P. S. Mattox, mgr.)—South McAlester, Ind., Ter., Oct. 8, Arkansas City, Ark., 10, Guthrie 11, Winfield, Kan., 13, Leavenworth 14, Hutchinson 15, La Junta, Colo., 16, Pueblo 17, Cripple Creek 18.

"Old St. Stebbins"—Northeast, Pa., Oct. 8, Bradford 9, Kane 10, Meadville 11, Cambridge Springs 13, Conneaut, O., 15, Elyria 16, Lorain 17, Norwalk 18.  
 "Other Fellow" Harry West (Geo. A. Clarke, mgr.)—Brunswick, Ga., Oct. 8, Fernandina, Fla., 9, St. Augustine 10, 11, Patakin 13, Ocala 14, Gainesville 15, Lake City 16, Madison 17, Tallahassee 18.

Peruch-Beldini, No. 1—Waco, Tex., Oct. 6-7, Terrell 13-17.  
 Pollock Stock (Bert C. Gaynon, mgr.)—Pensacola, Fla., Oct. 6-11.  
 Parkinson, Harris, Stock (N. C. Hoyt, mgr.)—Richmond, Ky., Oct. 6-11.  
 Pankle's Comedy—Arlington, Ga., Oct. 8, Blakely 9, Columbia 10, Ozark, Ala., 11, Prattville 14.

Payton Sisters (J. N. Montgomery, mgr.)—South McAlester, Ind., Ter., Oct. 13-15, Wilburton 16-18.  
 Phillips, Adolph—Rochester, N. Y., Oct. 9, Buffalo 12.  
 Payton, Corse, Comedy (J. T. Macaulay, mgr.)—Sewport, R. I., Oct. 6-11, Haverhill, Mass., 13-18.

Parson's, George, in "Would You for Five Millions?" (P. S. Mattox, mgr.)—Lafayette, Ind., Oct. 8, Marion 9, Fort Wayne 10, Springfield, O., 11, Richmond, Ind., 13, Paris 14, Frankfort 15, Louisville, Ky., 16.  
 Price's Popular Players (John R. Price, mgr.)—Waterloo, N. Y., Oct. 6-8, Seneca Falls 9-11.

Isaie, Mabel (H. F. Willard & Co., mgrs.)—Bristol, Tenn., Oct. 6-11.  
 Phelan's Stock (O. A. Ward, mgr.)—Saratoga, N. Y., Oct. 6-11, Oneonta 13-18.  
 "Puddinghead Wilson" William S. Gill (Shipman Brothers, mgrs.)—Bloomington, Ind., Oct. 8, Alexandria 9, Crawfordsville 10, Brazil 11, Onley 13, 13, Edinburg 14, Tuscola 15, Panna 16, Clinton 17, Springfield 18.

"Poor Relation" (Fred G. Berger, mgr.)—Duluth, Minn., Oct. 8, West Superior, Wis., 9, Brainerd, Minn., 10, Fergus Falls 11, Wahpeton 13, Crookston 14, Winnipeg, Man., 15, Grand Forks, N. D., 17, Fargo 18.  
 "Pennyvania" (C. E. Callahan, mgr.)—Valley City, N. D., Oct. 9, Bismarck 10, Mandan 11, Dickinson 13, Billings, Mont., 15, Anaconda 17, Great Falls 18.

"Prisoner of Zenda" Eastern, Edwin Morand and Ollie Humphrey (Shipman Brothers, mgrs.)—Rochester, Pa., Oct. 8, Wheeling, W. Va., 9-11, Parkersburg 13, Clarksburg 14, Grafton 15, Martins Ferry, O., 16, Washington, Pa., 18.  
 "Prisoner of Zenda" Western, T. B. Alexander (Shipman Brothers, mgrs.)—Lisbon, O., Oct. 8, Warren 9, Lorain 10, Woodstock 13, Ashland 13, Coshocton 14, Zanesville 15, Mansfield 16, Mount Vernon 17, Marion 18.

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Monro, mgr.)—Iowa City, Ia., Oct. 9, Cedar Rapids 10, Des Moines 11, Marshalltown 13, Fort Dodge 14, Council Bluffs 17.  
 "Runaway Match" Eastern (A. A. Bushie, mgr.)—Waterbury, Conn., Oct. 8, Skowhegan 9, Fairfield 10, Bangor 11, Augusta 13, Togus 14, Gardiner 15, Westbrook 16, Portsmouth, N. H., 17, Exeter 18.  
 "Ragged Hero" (Richards & Fielding, mgrs.)—Norwich, N. Y., Oct. 9, Utica 10, 11, Syracuse 13-15, Rochester 16-18.

"Rabbit's Foot" (Pat Chappelle, mgr.)—Athens, Ga., Oct. 8, Madison 9, Milledgeville 10, Macon 11.  
 "Runaway Match" Southern, Cullison and Wiegell—Orangeburg, S. C., Oct. 8, Camden 9, Chester 10, Asheville, N. C., 11.  
 "Ruined Life" (H. Ward & R. L. Crescy, mgrs.)—Baltimore, Md., Oct. 8, St. Louis 9, Niles 10, Michigan City, Ind., 11, La Salle, Ill., 12, Rockford 13, Davenport, Ia., 14, Rock Island, Ill., 15, Peoria 16, Joliet 18.

"Rupert of Hentzau" (Wallace Monro, mgr.)—Bellefonte, Pa., Oct. 8, Gault 9, Woodstock 10, Stratford 11, Chatham 13, Londonderry, N. Y., 14.  
 "Rip Van Winkle" (Clay Lambert, mgr.)—Pomeroy, O., Oct. 8, Gallipolis 9, Point Pleasant, W. Va., 10, Portsmouth 11, Sabina 13, Washington, C. H., 14, Circleville 15, Logan 16, Nelsonville 17, Jackson 18.

"Royal Slave" (Harry Gordon, mgr.)—Madison, Wis., Oct. 8, Beloit 9, Staughton 10, Racine 11, Kenosha 12, Belvidere, Ill., 13, Kaneana 14, 15, Dixon 16, Galesburg 17, South Chicago 18.

Sothern, E. H., in "If I Were King" (Daniel Frohman, mgr.)—Toronto, Can., Oct. 8, 9-11, Detroit, Mich., 13, 14, Toledo, O., 16, Columbus 17, Youngstown 18.  
 Skinner, Otis, in "Lazarre" (Joseph J. Buckley, mgr.)—St. Louis, Mo., Oct. 5-11, Detroit, Mich., 13-18.  
 Sully, Daniel, in "



manner last week. Lawrence Grattan made his first appearance as leading man in the part of Claude, and proved an actor of considerable ability.

**PEOPLE'S** (Nelson & Fiske, managers).—"Carnegie" is this week's offering of the Hosmer Stock Company. "A Hoop of Gold" drew snug business last week.

**OLYMPIC** (Kohl & Castle, managers).—James J. Corbett makes his Chicago vaudeville debut at this house this week. The new comedienne, Effie Felt, The Merry Men, the Fernende Brothers, the Adonis Trio, Raymond and Caverly, Hal Davis and Inez Macauley, Edward Reynard, Kennedy and Rooney, Tom Ripley, Miller and May, Spaulding, Gertie Hayes and her Zulus, Leonzo, and the Little Brothers. The usual happy condition of affairs ruled at this box office last week.

**CHICAGO OPERA HOUSE** (Kohl & Castle, managers).—The bill for the week of Oct. 6 follows: Favor and Sinclair, in "The Merry Men"; Clifford Clayton, Jenkins and Jasper, Sparrow, Dillon Brothers, Roberts, Hayes and Roberts, in "The Infant"; Irene Franklin, Collins and Madell, Fisher and Clark, Vera King, Dan and Dollie Mann, Dadds performing dogs, Rossley and Lizzie McKee, Big houses were the rule here again last week. The bill proved popular.

**HAYMARKET** (Kohl and Castle, managers).—The bill for week of Oct. 6 follows: Joe Welch, Al Leach, assisted by the three Rosses, in "The Merry Men"; Clayton, Jenkins and Jasper, Sparrow, Dillon Brothers, Roberts, Hayes and Roberts, in "The Infant"; Irene Franklin, Collins and Madell, Fisher and Clark, Vera King, Dan and Dollie Mann, Dadds performing dogs, Rossley and Lizzie McKee, Big houses were the rule here again last week. The bill proved popular.

**THE TEMPLE THEATRE** (J. J. Murdock, manager).—This house, the last of the Summer theatres, is still in line, and attendance is held much better than could have been anticipated at this time of year. The theatre will end its season next week. "The Merry Men" is the play for this week. The bargain this week, having been received with great favor at every performance. Newcomers: Bert Shepard, Bright Brothers, the Mathieus, Brennan and Martini, the Meredith Sisters, and the Juggling Norrains.

**THE MEXICAN** (Halt, Orpheus, Music Hall Company, managers).—The house, of which mention had been made from time to time in this column, entered the Chicago theatrical field Saturday night, Oct. 4, as the home of a stock organization which will appear in travesty, burlesque and extravaganza. The Weaver Co. is the headliners. The restaurant building in Madison Street, between Clark and La Salle Streets, and is modern and handsome. The reconstruction has been in the style of Louis XV. The prevailing color is gold, with a liberal setting of red. The theatre is a fine old building, a series of ten loges, or proscenium boxes, stretching across the front of the dress circle. The prices of admission will range from twenty-five cents to one dollar. The initial production was "Chow Chow," an extravaganza, a local talent. The leading part was taken by Nat Haines, Will Vidoc, Al Shean, Dave Lewis, Chas. Warren, Joe Howard, Geo. Austin Moore, Ida Emerson, Kittle Nelson, Madelyne Marshall, Annie Freyer. The house was packed at the opening performance.

**THE MEXICAN** (Sidney J. Fuson, manager).—Fred Irwin's Company is furnishing this week's fun. Al Reeves' Burlesque Company drew from fair to big audiences last week.

**MICAO'S TROCADEUR** (Robert Fulton, manager).—The house, which has been held last week, with good houses, so it is expected for another seven days. The specialty bill includes: Belmont and O'Brien, Mandy and Wilson, the Marvelous Merrills, and May Walsh.

**THE MEXICAN** (Circuit Company, managers).—The Turpy Turpy Burlesquers are here this week. Well filled houses were the rule last week.

**GLICKMAN'S** (Ellis Glickman, manager).—The stock's repertory this week includes: "The Jew's Head," an opera, Pauline Lavigne in the title role; "The Jew's Head," a four-act, comic opera, Boris Barnady, in the leading role; "The Jewish Hamlet," Jacob Silbert in the title role. Business was good last week.

**LARK STREET DIME MUSEUM** (Geo. Middleton, manager).—Deaths of Clary and Edward Cannelman, former suspects in the Bartholin murder mystery, continue as the chief attraction in the curio hall. Other cards in this department: The Ormsby quads, Esau, wild man; Schmolt, chym and chym; Prof. Olet's live dogs are: Two or three, Signor Franco, human ostrich; Cudaulder, lace worker. In the theatre: Lillian Elliott, Foster and Henderson, Jessal Barnes, and Chat Moran and comedy company.

**LONDON DIME MUSEUM** (W. J. Sweeney, manager).—Deaths of Clary and Edward Cannelman, former suspects in the Bartholin murder mystery, continue as the chief attraction in the curio hall. Other cards in this department: The Ormsby quads, Esau, wild man; Schmolt, chym and chym; Prof. Olet's live dogs are: Two or three, Signor Franco, human ostrich; Cudaulder, lace worker. In the theatre: Lillian Elliott, Foster and Henderson, Jessal Barnes, and Chat Moran and comedy company.

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## NEW YORK CITY.

**Review and Comment.**—The past week was marked by activity in theatrical matters, and, with favorable weather, good business ruled for the most part. The opening of the BELASCO THEATRE (formerly the REPUBLIC), Sept. 29, under the management of David Belasco, was the most important event, and that it occurred under the most favorable circumstances was gratifying to his many friends. Opening with Mrs. Leslie Carter, in "Du Barry," was a guarantee of a packed house, for last season's long engagement of this popular actress in her equally popular play did not satisfy metropolitan theatregoers, for, owing to the numerous demand for seats, many were unable to see the performance. But aside from the strength of the attraction New Yorkers were on the tip of expectation to see how a man who excels as a playwright and a producer would make his entree as manager of one of New York's leading theatres. A glimpse of the interior of the house was sufficient to convince those who were fortunate enough to be there that Mr. Belasco had not undertaken more than he could accomplish. As originally designed the house ranked among the most attractive in the city, but Mr. Belasco has touched it with the same master hand that has turned out many a successful play, and has transformed a very mediocre actress into one of the most prominent players in the world, and the result is the handsomest theatre in the metropolis. Minnie Dupree made her metropolitan debut Oct. 2, in "A Rose o' Plymouth Town," a play, in four acts, by Benah Marie Dix and Evelyn Greenleaf Sutherland. At the MADISON SQUARE THEATRE, on Tuesday evening, 30, there was presented for the first time in America "The Two Schools," a comedy, in four acts, by Alfred Capus. On the same date the NEW YORK THEATRE was closed, the run of "King High Ball" ending abruptly. On Thursday evening, Oct. 2, at the GARICK THEATRE, there occurred the first production in this country of "At the Telephone," a tragedy, in two scenes. The IRVING PLACE THEATRE opened the season on the same night, with "Jugend von Heute" ("Modern Youth"), a comedy, in five acts, by Otto Ernst. St. NICHOLAS GARDEN (formerly St. NICHOLAS RINK) was opened 2, with Bostock's Trained Animal Show as the attraction. Three short plays were given at the MADISON SQUARE THEATRE after noon of 3 by students of the Stanhope-Whitcroft School of Acting. They were "Bridget," "Lady Fortune" and "Which Way?" A further mention of the five last named events will be found elsewhere in this issue. The continued attractions for the week ending Oct. 4 were: John Drew at the EMPIRE, Mrs. Patrick Campbell at the GARDEN, "A Chinese Honeymoon" at the CASINO, "There's Many a Slip" at the GARICK, "A Country Girl" at DALY'S, Mrs. Leslie Carter at BELASCO'S, "The Two Schools" at the MADISON SQUARE, Virginia Harned at the CRITERION, "Hearts Aflame" at the BIJOU, the Rogers Brothers at the KNICKERBOCKER, "The Emerald Isle" at the HERALD SQUARE, "Sally in Our Alley" at the BROADWAY, the stock company at the AMERICAN, "Robert Emmet" at the FOURTEENTH STREET, the stock company at the MURRAY HILL, "A Rose o' Plymouth Town" at the MANHATTAN, the Kaitenbom Orchestra at the CIRCLE AUDITORIUM, "Mrs. Jack" at WALLACE'S, Robert Edeson at the SAVOY, the Bostonians at the ACADEMY, and Lulu Glaser at the VICTORIA, the last four named closing on that date. Dramas by the F. F. Proctor stock companies, with added vaudeville features, were presented at PROCTOR'S FIFTH AVENUE, FIFTY-EIGHTH STREET and ONE HUNDRED AND TWENTY-FIFTH STREET. The one week stands closing 4 were: "Treasure Island" at the THIRD AVENUE, the Four Cohans at the GRAND OPERA HOUSE, Bertha Gailand at the HARLEM OPERA HOUSE, "My Partner" at the METROPOLIS, and Nellie McHenry at the STAR. Variety entertainment was furnished at KEITH'S UNION SQUARE, PROCTOR'S TWENTY-THIRD STREET, TONY PASTOR'S, the DEWEY, MINER'S BOWERY, the LONDON, HUBTIG & SEAMON'S, the OLYMPIC, and the ORPHEUM. At HUBER'S MUSEUM the usual curios and vaudeville were seen.

**American Theatre** (J. J. Coleman, business manager).—The stock at this house on Monday night, Oct. 6, presented "The Strangers of Paris," David Belasco's first success, to an audience that packed the theatre from parquet to gallery. The play was handsomely staged, particularly the last act, which was very attractive. Maurice Freeman, as Jagon, was forceful and convincing, and won much applause. Jessaline Rodgers, as Mathilde Villeneuve, and Lillian Bayer, as Sophie Blanchard, also won hearty applause for their clever work. Messrs. Hallcock, Cummings and Scott were all well cast, and also received their share of approval. The cast: Jagon, Maurice Freeman; Joseph Blanchard, Robert Cummings; Lorenz, Charles Hallcock; Mons. Claude, Frank E. Jamison; Bontou, Paul Scott; Lanstet, John Raybold; Sawyer, Thomas O'Hearn; Captain Guerin, Ernest Richter; Robert Millant, Thomas Reynolds; Papin, John Hewitt; Governor of the Prison, Herbert Meldon; Jaquot, William Mulford; Mons. Vitel, Henry Long; Jeanne Guerin, Laura Almosino; Sophie Blanchard, Lillian Bayer; Mathilde Villeneuve, Jessaline Rodgers. Next week a comedy drama, "The Little Mother," by Lawrence Marston, will be seen for the first time in New York.

**Miner's Bowery Theatre** (Edwin D. Miner, manager).—The Bon Ton Burlesquers is the attraction for this week. The programme, which was fully reviewed recently, includes: "Tutti Frutti," Grace Leonard, the Simpsons, Barrett Brothers, Byron and Langdon, Hoey and Lee, and "A Daffy Shop." Next week, the Bohemian Burlesquers.

**Belasco Theatre** (David Belasco, manager).—Mrs. Leslie Carter entered upon her second week in "Du Barry" Oct. 6. Business last week was to the capacity of the house at every performance, and the advance sale for weeks to come is reported at the box office as enormous.

**Grand Opera House** (John H. Springer, manager).—The current bill is furnished by David Warfield, in "The Auctioneer." The opening house, Monday night, Oct. 6, was to the capacity.

**Proctor's Fifth Avenue Theatre** (J. Austin Fynes, general manager).—The stock company is presenting "A Celebrated Case" during the current week, opening Oct. 6, to the usual big audiences. James Wilson has a wider range for his powers in this play than in any role heretofore provided for him here, and the force and sincerity of his acting, heightened by the elocutionary method of his command, brought him most pronounced tributes of approval. Minnie Seligman played the emotional scenes allotted to her with that intense application which usually characterizes her work, and which is winning for her a place in the annals of stock achievements that is creditable in the extreme. Her work brought the scenes in which she was concerned to a palpitating point of interest. Gerald Griffin did capital work, and Rose Stuart and Florence Reed brought their cleverness to bear upon their respective roles with excellent results. Ivah M. Willis, cast in a prominent role, gave to the character a charm of personality and played with distinction and sufficient emotional force to carry the portrayal to complete triumph. George Friend, George Edwin Bryant and Paul McAllister were capital. The cast: Prologue, Joseph, James E. Wilson; Count d'Aubeterre, George Friend; Lazarus, Geo. Edwin Bryant; Denis O'Rourke, Gerald Griffin; Seneschal, Gus C. Weinberg; Captain H. Bruce Delemater; Corporal R. F. Rankin; Madeline Renaud, Rose Stuart; Adrienne, Violet Holliday; Martha, Florence Reed; Jargon, James E. Wilson; Louise, Loretta Healy. The play: Jean Renaud, James E. Wilson; Count de Mornay, Geo. Edwin Bryant; Duke d'Aubeterre, George Friend; Viscount Raoul de Languey, Paul McAllister; Denis O'Rourke, Gerald Griffin; Sergeant, H. Bruce Delemater; Joseph, Al. Davis; Venetia, Geo. Mornay; Minnie Seligman; Adrienne, Ivah M. Willis; Duchess d'Aubeterre, Grace Huntington; Chanoine of the College d'Yveroy, Ada Levick; Julie, Margaret Kerker. The vaudeville bill included: Lee and Kingston, comedy; Brown Sisters, duettists; Doyle and Fairman, comedy; J. J. Jones, Venetia; Clara Francis, vocalist; Dracula, contortionist, and the kalatechnoscope.

**Garick Theatre** (Charles Frohman, manager).—On Thursday evening, Oct. 2, there was given at this house the initial rendering in America of a brief but impressive tragedy, entitled "At the Telephone," a work in two scenes, which preceded the regular play, "There's Many a Slip," and which came to us with considerable heralding after triumphs in France and England, where its unique features had carried it to such great prominence that anticipation here naturally ran high as to its merits. On the opening night the novel telling of a husband's departure, of a young husband from his suburban home, to an important engagement in Paris, he leaves with his wife and child a trusted manservant, telling him where a revolver is placed ready to hand in case of need. But it appears that shrewd and unscrupulous persons are all the time ready to take advantage of the opportunity. They desire to effect an entrance into the lonely house during the husband's absence, and by a ruse the manservant is sent away, the revolver falls into the possession of these scoundrels, and, with no one save the wife and child and an old woman servant to oppose them, they break into the house. Then comes the real scene of the work. The husband, now in Paris, is with a young husband and wife at their home, when from the telephone, which is in the room where they are, comes a call for the husband. He finds that it is his wife who has called him, and she, talking from the phone in his home, miles away, tells him of her fears that all is not right, tells him of the servant's departure, of footsteps on the gravel walk, of the loss of the revolver, of the entrance of the men—and the husband, at first reassured in his wife and inclined to laugh her fears away, gradually becomes alarmed as he finds more and more cause for apprehension, is carried away by his desire to assuage his wife's growing terror, shouts, "Don't be afraid! I am here!" and then, waiting, waiting, and waiting, and finally he hears his child scream in a death agony and his wife's muffled cry of strangulation, and then, dashing the receiver from him in a frenzy of anguish as he understands the full truth of the awful tragedy, he rushes away as though to go to them. This story, novel and strong in its treatment, gruesome in the pitiless suggestion of every detail in its tragic happenings, makes a remarkably clever play, and the production as shown here is a capital one—but it misses being great, and that, too, by a narrow margin. Two minutes more of powerful vocal work by the husband during the last scene at the telephone, and a strong accompanying display by the young husband and wife, who stand by and understand every phase of the terrible story coming over the wire, would beyond doubt have sent the curtain down upon a production that would have been a success here, and beyond the regret that the opportunities enumerated above were missed, there is naught but praise for it. Mr. Stevens' support had little to do, but they were in the main capable. The cast: Andre, Maurice Freeman; Marie, Mary Burroughs; a Street Arab, William Weston; Rivoire, Martin V. Morle; Lucienne Rivoire, Virginia Loring; Justin, Sidney Donalds. There's Many a Slip entered upon its fourth week Oct. 6. A. H. Stuart now appears in the role of the quartermaster, which was formerly played by Harry Rose.

**London Theatre** (James H. Curtin, manager).—The Vanity Fair Burlesquers Co. is playing its first engagement on the Bowery this season, and a crowded house was attended at Monday night. Manager Manchester has equipped the attraction with an excellent company, splendid costumes and a series of pretty pictures. The concluding number of the first part, consisting of four show girls, was particularly fetching. The "Two Jacks," club singers; McIntyre and Rice, comic skiters; Mariella and Lancaster, eccentric acrobats; Brown, Harris and Brown, in their comedy act, and Held and Lyons, illustrated songs, formed the olio. "A Hot Finish" was the title of the burlesque, and the skit went with a rush from start to end. Harry Brown, as the landlord, was the principal comedy part. Viola Thorndyke, as the leading lady, and Lillian Hill, as Susette, were attractive among the principals. The musical numbers were well done. Leo Pardello was an added attraction, in a wrestling bout. Harry Hill is business manager of Vanity Fair. Thomas Rodney, stage manager; Fred Johnson, musical director; Joe Lyons, electrician; Jack Crawford, stage carpenter. Next week, The London Belles.

**Proctor's Fifty-eighth Street Theatre** (J. Austin Fynes, general manager).—A crowd that filled all the available seating room was present Monday, Oct. 6, when the regular stock presented "The Power of the Press." Ralph Cummings made a hit as Steve Carson; George C. Pearce, as Harold Norwood, did well; Richard Lyle, doubling Mike O'Callahan and Captain Vale, came in for a fair share of approval. Charles M. Seay, upon his reappearance after several weeks' absence, was heartily recognized, and Edna Archer Crawford brought out all there was in the character of Annie Carson. The completed cast was as follows: Steve Carson, Ralph Cummings; Turner Morgan, Louis Presens; De Witt Norwood, Charles M. Seay; Harold Norwood, George C. Pearce; Sam Freeborn, Charles M. Seay; Mike O'Callahan and Captain Vale, Richard Lyle; Sidney Varian, Albert Veazie; Mr. Hosford and Tom Wyatt, Sol Aiken; Dan, Albert Roberts; Joe Hayes, Robert J. Ferguson; Mr. Varner, Charles M. Seay; Warden, Mr. Varner; Robert Mansfield; Mr. Oakes, W. E. Willis; Thomas Gould and Tom Jones, Henry Stanley; Silas Smith and Pete Shaw, William Cullington; Billy, George Redwood; Mr. Black, Paul Latell; Jim, Louis Owen; King, Frank Hemen; Charlie, Frank Jackson; Annie Carson, Edna Archer Crawford; May Hosford, Leslie Lyman; Julia Seymour, Polly Stockwell; Mrs. O'Callahan, Florence Gerald; Little Annie, Queenie Phillips; Mansheng, Ella Hiron; Patrick, Louise Owen; Nora, Ellen Kirby; Eileen, Lillian Goldsmith; Maggie Shaw, Itha Clemmens. The several scenes of this American drama were thoroughly appreciated. Between the acts, to while away the waits, Edwards and Ronney amused with their comedy conversation, and Harry Brown, in his clever coon songs, was a great favorite, his dancing going generally well. The kalatechnoscope still continues.

**Irving Place Theatre** (Heinrich Criedl, manager).—The season was opened Thursday evening, Oct. 2, with a comedy in five acts, entitled "Jugend von Heute" ("Youth of Today"), by Otto Ernst, which then received its first production in America. It is a wise combination of philosophic recitals, a comedy, and a tragedy, but, however he may consider himself above the natural conditions and obligations of life, will return to earth, and unless totally degraded by this false Bohemianism will assume and exercise the sense of duty he inherits from his mother. Herman Kroger has returned from school, and his father, who surprises his parents and friends by his announcement that, although he has gained renown by his discoveries, he will not let himself be trammelled by a practice or by assuming family duties through marriage. In fact, it is a freethinker and independent. The deepest duty of his life is to his friends, one Erich Gossler, to whose evil influence Herman's mental condition is due, and another, Egon Wolf, who is more consistent than Gossler, in that he does not even look after his personal appearance. Herman's mother, who is a better nature, and holds out inducements which in her practical mind should be most alluring to the young man, but Herman has determined to roam with Gossler. On the eve of their departure the trio attend a convention of "new" people, which party mainly consists of unsuccessful professionals. Herman's younger brother, Hans, has become favorably impressed with the views of Gossler, and joins the party. After Herman's departure the gathering adjourns to a cafe, where in a quarrel Hans is stabbed. Through his conference, and through his discovery that Gossler has been using his fame, and has written scurrilous articles, Herman is cured. Clara Henschel, a young artist, who loves Herman, aids the mother in winning back her son, and finally wins him for herself. Mr. Conrad introduced the play, and the American stage. Camilla Dalberg, as Clara, played the leading role in excellent spirit, and in face and form she is favorably endowed. John Feistel, as Herman, is a capital actor, and carried the various moods of the character successfully. Richard Schlagerman, as Erich Gossler, and the one, called a freethinker, and while the audience at all times wondered if such a character could really exist, he was given full credit for his work. Georgine V. Jauschowsky-Neuendorf, who made her first appearance at this house, played the role of Mother Kroger, and a most lovable and intelligent part. Her smile illumined the house and the heart of everyone in the audience. The other characters were in the hands of the other members of the stock. Gustav Von Seyffertitz, acting as Wolf, the poet, was as careful as a professional. Franz Kirsner was greeted cheerfully when he appeared. Father Kroger, Matthias Claudius appeared to advantage as Hans. Others in the cast were: Anna, servant at Krogers, Rosa Kost; Beckendorf, capitalist, Heinrich Harbich; Franz Meissner, composer, Willy Frey; Rosa, Bell, author, Agnes Langer; Theo, Normann, actor, Jacques Horwitz; Dr. Brocker, Otto Meyer; Claussen, Jacques Lurian; Harnas, Heinrich Oesfeld; Police-man, Bruno Dhenicke; Waiter, Ernst Sturm. The minor roles were well taken care of. Monday evening, Oct. 6, there was produced, in German, for the first time in this country, Bjornstjerne Bjornson's play, "Ueber Ensere Kraft" ("Beyond Human Power"), which had been produced here in English recently by Mrs. Patrick Campbell's Co. It treats of the Faith Curists. As sang, the wonder how the Roman played the capital role. Julius Haller, as the American debut, was the role of Bratt. The debut of Bertha Rocco was announced for Tuesday evening, in "Countess Guckler."

**Murray Hill Theatre** (Henry V. Donnelly, manager).—Shakespearean tragedy has been a success for this week. The stock company united their efforts towards a successful production of "Macbeth." Elita Proctor Otis, as Lady Macbeth, carried the role admirably. Wm. Bramwell played Macbeth with his accustomed greatness. The cast also included: Duncan, King of Scotland, John J. McEwen; Malcolm, Charles A. Hutchison; Donalbain, Wulston Jones Jr.; Banquo, William Perry; Macduff, N. Sheldon Lewis; Lennox, Edgar A. Woolf; Ross, Geo. Henry Trader; Old Siward, Willard Perry; Fleance, De Witt Newing; Seyton and Bleeding Sergeant, James McKean; First Murderer, Dana J. Stevens; Second Murderer, Avon Breyer; First Apparition, Edgar A. Wolf; Second Apparition, Juliette Farish; Third Apparition, May Lambert; Physician, Dana J. Stevens; First Officer, Avon Breyer; Second Officer, De Witt Newing; First Witch, Lillian Hope Crews; Second Witch, Frances Starr; Third Witch, Alice Harrington; Gentlewoman, Viola Kellogg. Next week, for the first time on any stage, "In the Midst of Life."

**Victoria Theatre** (Oscar Hammerstein, manager).—On the rather unusual happenings of Oct. 6 was the removal up town from Wallack's to this house, of the popular "Mrs. Jack," as portrayed by Alice Fischer and her very capable company, where the farcical comedy will be continued indefinitely. As a not necessary adjunct, but a very agreeable one, by the way, to the lovers of orchestral music, Creator and his Italian Military Band render a programme of six selected numbers at the conclusion of "Mrs. Jack."

**Atlantic Garden** (W. Kramer's Sons, managers).—Mills and Beecher, in their new comedy, entitled "The First Rehearsal," the Barkers, presenting a double Le Echelle; Allen and Delmain, comedy sketch team; the Norrisses, in colored comedy; Al. H. Burton, vocal comedian; Marie Amara, soprano, and the Elite Lady Orchestra are the attractions for this week.

**Proctor's Twenty-third Street Theatre** (J. Austin Fynes, general manager).—Attendance ruled good here at afternoon and evening performances. Clay Clement, assisted by Richard Williams and Caroline Hull, tops the list of people, with "Entertaining the Baron," a bright little bit, well conceived and presented in a delightful manner, which entertained the audience thoroughly on Oct. 6. Press Eldridge, now on his swing around the Proctor circuit, had the audiences here emphatic in praise of his clever patter and funny songs, and L. R. Stockwell, assisted by Edwin Wallace and Annie Millin, presented Frank Hatch's "A Tragedy in Herald Square," which had interested at top notch throughout, and resulted in a storm of plaudits for its interpreters at its finish. Joe, Myra and Buster Keaton had some new and very excellent material in their act, with the best of the older tricks retained, and they scored well. The skipping rope dance of Georgie Lill, the thoroughly fanciful and Kennedy and Evans had laughter in plenty greet their Irish comedy. Herbert and Willing, of course, landed a solid success, and the Wilson Brothers, banjoists; Annette Wilsie and Dorothy Blodgett, in character changes and dances; the Lamedes in a musical act; Jony Maxion contortionist; Brown and Lloyd, comedians, and the kalatechnoscope complete the bill.

**Madison Square Theatre** (Chas. Frohman, manager).—Not for some time has a comedy of equal sprightliness and constructive skill been shown here as "The Two Schools," a translation, in four acts, from Alfred Capus' French success, "Les Ecoles," which ruled during the entire past season in Paris. The work received its first American production at this house on Tuesday evening, Sept. 30, by the company which Charles Frohman announces as the permanent organization at this theatre. At the outset the play's action was decidedly farcical, but the treatment quickly toned down until a happy comedy vein was struck, and maintained until the end, with sufficient of the Gallic flavor preserved in the translation to impart a delightful piquancy to the work, which had plainly been subjected to a process of expurgation necessary to qualify it for presentation upon our stage. There was genuine wit in the dialogue, the situations were evolved with a delightful appreciation of good comedy, and in many instances with marked originality of method, and there was a skill shown in the entire development of the play, which was a commendable theme of marital unfaithfulness and misunderstanding to assume new interest and hold attention unflinchingly. Its interpretation was in every respect worthy of it. Jessie Busley winning chief acting honors, and proving once more her worth as a sincere and clever conception of a vulgar character, glossed over with semi-refinement through association with the cultured was excellent in every particular, her occasional simulation of maidenly reserve, and the frequent lapses into the grosser phases of the character, being shown with such delightful appreciation of the humor in the role. James Lee Finney was effective as the young husband of flirtatious tendencies, although on the opening night he seemed disposed to act in too explosive a manner—a fault which he will doubtless remedy. Ida Conquest gave a charming performance, for whom the play has the sincerest admiration, inspired by what she believes to be his unimpeachable moral character. She discovers, however, that he has fallen subject to the wiles of the very woman with whom her recently divorced husband's name has been connected. In the meantime her former husband returns with vows of renewed love, and she eventually consents to remarry him. The cast: Edouard Mauburn, James Lee Finney; Joulin, M. A. Kennedy; Le Hantois, Winchel Smith; Molitor, Harrison Armstrong; Brevenans, Stanley Dark; Serquigny, George Irving; a Manager, Fredrick E. Beak; E. Steward, Frederick Spencer; Second Steward, Walter Scott; Walter, Frederick Mann; Henriette Weinburn, Ida Conquest; Madame Joulin, Ida Waterman; Estelle, Jessie Busley; Madame Breunel, Beatrice Morgan; Clemence, Leonard; Laura, Edna Luby; Louise, May Galyer; Felice, Elsie Ferguson; Fanchette, Caroline Starbuck; Eugenie, Maude Landers; Lisette, Cez Marcel; Jeanne, May Seeley; Blanche, Carrie Landers. "The Two Schools" began Oct. 6 its second week, to big attendance.

**Savoy Theatre** (Charles Frohman, manager).—On Monday night, Oct. 6, Ethel Barrymore appeared in the three act comedy, by Arthur Wing Pinero, "A Country Mouse." It was preceded by the curtain raiser, "Carrots," a study, in one act, by Jules Renard. In this latter sketch Miss Barrymore had a fine opportunity to display her versatility in the portrayal of a younger son, Carrots, a lad of sixteen, and whose life is made wretched by his mother, owing to a misunderstanding of his disposition and temperament. He is really gentle, amiable and sensitive, but she thinks him sullen, unlovable and hard. Miss Barrymore's rendering of the unhappy boy won for her the plaudits of a sympathetic audience, but she was only a forerunner of the delights that were to come. As Angela Muir, in "A Country Mouse," Miss Barrymore completed her triumph, and rounded out her claim on the regard of her audience by the exquisite rendition of the young of a young girl, come to London with the innocence of the dove, coupled with the wisdom of the serpent. A very large and enthusiastic audience watched with interest the development of this very amusing comedy, and its generous applause marked each point scored by the star and her well trained company. It is a comedy of satire, and each fling at the customs of swell society was well appreciated and acknowledged. Harry Davenport, as the Duke of St. Kits, played an old role with fine effect, and in the end won sweet Miss Barrymore, whose innocent ignorance did not extend to a failure to understand the advantage of being a duchess. George W. Howard and Bruce McEae gave a very excellent portrayal of the young men who prey on married women. Arthur Elliot, as the husband of a frivolous wife, and Jas. Kearney, as a butler, James Kearney, as a good. Adelaide Prince and May Lambert were good in the roles of ultra-fashionable women, and both acted and dressed the parts with fine discrimination. Mrs. Fanny Addison Pitt was capital as a cockney servant, and furnished most of the comic work in the last act, while Hugo Goldsmith, as a footman, was good in his small part. The plays were staged by Joseph Humphrey, and the scenery was by E. G. Untt. The cast for "Carrots": Mr. Lepie, Bruce McEae; Mrs. Lepie, Mrs. Fanny Addison Pitt; Carrots, Ethel Barrymore; Annette, Beatrice Agnew. Cast for "A Country Mouse": Duke of St. Kits, Harry Davenport; Lord Robert Wyckham, George W. Howard; Lord Archibald Vyse, Bruce McEae; John Bowley, M. P. Arthur Elliot; Joseph, a butler, James Kearney; Footman, Hugo Goldsmith; Lady Sylvia Bowley, Adelaide Prince; Violet Anselmy, May Lambert; Mrs. Cropper, Mrs. Fanny Addison Pitt; Angela Muir, Ethel Barrymore.

**Princess Theatre** (Sam S. Shubert, manager).—Under this new title, this oft renamed house, which was latterly the Comique, was opened Monday night, Oct. 6, after being closed for more than a year, in a new dress, which practically makes it a new house. The structure has been overhauled from the front entrance to the stage door, and is now a pretty and cozy amusement resort. The color scheme is a subdued scarlet, which is pleasantly relieved by the grayish green of the orchestra chairs. The aisles are wide, and the space between the rows of seats is sufficient to allow comfort. The approach to the auditorium is made by easy stages up marble stairways, and the ascent is so broken that you scarcely notice it. All in all, Manager Shubert has given to New York a welcome addition to our list of playhouses. As the opening attraction, Weedon Grossmith and his English company presented, for the first time in America, Mr. Grossmith's three act farce, "The Night of the Party," which did not make the same favorable impression as did the new house. The work deals with "high life below stairs," the central figure being a man servant, and several of the chief surrounding characters being of his class, but they are made to do such impossible and unheard of things—things which would not be tolerated in any menial—that the situations are unnatural and forced, and while they create momentary mirth they lose their merit on reflection. In a word, they are unfunny because they are impudent. The work had its first production April 1, 1901, at the Empire Theatre, Southend-on-Sea, Eng., and has enjoyed considerable prosperity in the land of its birth. But we presume our English cousins like it because the actors depicted conduct themselves so differently that they do in real life. The English servant "knows his place," and in the presence of his master is servile indeed, but in Mr. Grossmith's piece he is anything but menial—he is presumptuous. There is, however, merit in it, and it is cleverly constructed, and with good all round support it might perhaps have met with more favor than was accorded it. Mr. Grossmith, in the role of Mr. Crosbie, servant to Mr. Frank Frayne, gave an excellent performance. He is a careful and conscientious player, and while he lacks perfection his method is good. He was accorded a hearty welcome, and at the close of the performance in a speech he referred to the fact that this was his reappearance in America, after an absence of fourteen years, and that his professional debut was practically made here as a member of Hosiery Makes Company. Hubert Bruce, as Mr. Flamberg, servant to the Duke of Hungerford, gave a capital character performance. Prince Miller, as Mr. Bogle, was also good. Of the others it need only be said that they were not in harmony with their respective roles. The cast in: Sir Charles Hampshire, Wilfred Draycott; Mr. Frank Frayne, Herbert Sleeth; Mr. Crosbie, Weedon Grossmith; Mr. Flamberg, Hubert Bruce; Mr. Rountie, (footman for Lord Dalston), Arthur Eldred; Mr. Bogle, (hall porter to Melton Mansions), Prince Miller; Alderman Hargen, Sydney Paxton; Alex. Montessor, G. Jones; Horace Clonge, John W. Mason; Mr. Dalston, Louis Edrich; Captain Bleary, Charles Turner; Hall Porter, Charles Biggs; Boy, J. Sebastian Smith; Walter, J. Hallett; Lady Hampshire, May Palfrey; Mrs. Younge, Annie Hill; Gipsy Vandellier, Maude Hobson; Nanette, Rose Tansley; Mrs. Hastings, Maude Abbott; Paulina, Joan Burnett; Mr. Grossmith is under the direction of the Messrs. Shubert and Daniel V. Arthur.

**Madison Square Garden** (Frank W. Sawyer, manager).—The Woman's Exhibition, after many weeks of preparation, threw open, to an awaiting and very friendly disposed public, the doors of this mammoth building on Monday night, Oct. 6. It has been an error neglected in any direction, in beautifying the interior, or in the admirable arrangement of the stupendous undertaking, that effort was not discernible on the opening night. Beauty in abundance greets the visitor at every turn, but it is the artistic manner in which the exhibits are displayed in reproducing a glimpse of the national characteristics of every country on the globe, in appropriate costuming and grouping, each nationality shown in prettily and correctly arranged booths, which charms the beholder. The exhibition is destined to give delight to many thousands, and its artistic and educational existence. Want of space renders it impossible to give a detailed account of all that is to be seen and admired, but Wm. A. Brady, whose hand controlled affairs for the Professional Woman's League, has achieved the impossible, as all who visit the garden during the two weeks will testify. The garden was crowded Monday night.

**St. Nicholas Garden** (formerly St. Nicholas Rink).—Frank C. Bostock's Zoological Congress and Trained Animal Show opened here Thursday evening, Oct. 2, presenting many interesting features and showing some remarkably clever instances of animal sagacity. The spacious building was crowded, for Mr. Bostock's reputation and thorough methods of advertising had aroused considerable curiosity as to the style of entertainment he would present. Those who gathered to view it were impressed by the complete change made in the interior of the garden by the rearrangement along the sides of the cages containing many kinds of animals, while in the centre a great steel cage had been placed in position, in which the different acts, thrilling in many instances, and interesting throughout, were shown. Of course the attention was called to this cage particularly, and the verdict rendered by the audience at the conclusion of the entertainment given there was decidedly favorable. A particularly impressive act was the one shown by Captain Jack Bonaparte, who put through a number of performances twenty-seven lions, which in many feats which were plainly attended with some danger to himself, of which, however, he seemed untroubled. He was given rousing applause at the finish. Another capital introduction was the act of Marie Louise Morelli, with her troupe of leopards, panthers and jaguars, which were presented in stirring evolutions, all of which reflected great credit upon their trainer, for whom the audience showed marked favor. She was frequently applauded with fervor during the act, and got a rousing reception at its end. Herman Weedon also got an ovation for his work in connection with a mixed troupe of lions, hyenas, tigers, sloths, bears and boar-hounds, which he put through varied and interesting paces, the novelty and marked cleverness of the act winning for Mr. Weedon a pronounced success. An elephantine contrast was entertainingly and humorously shown by "Big Liz" and "Little Dot," which were exhibited by their trainer, Charles Miller, in an offering that greatly pleased the audience. Esau, a remarkably well trained ape, proved one of the greatest hits of the evening, for his behavior was strikingly human, and he has a great deal in his manner of doing the different things assigned him that appealed to the audiences' humor. The boxing kangaroo was another novel and effective feature, and the success won by this act was an emphatic one. Taken all in all, the show is one of the best exhibitions of its kind that the metropolis has seen in a long while, and its success here during the time it will remain, which will be almost two months, seems assured. Mr. Bostock is personally in charge, and takes an active interest in everything that occurs during the performance, while he is ever ready to courteously and adjust any difficulty that may arise, and attend to business matters as well.



## Can You Make a Hit With This CHORUS?

For we are Jolly Students of our Yankee land,  
We've got the sand!  
Our colors are Red, White and Blue.  
We bear the Stars and Stripes of our America,  
"Rah, Rah, Rah!"  
We're the kind who dare and do!

## WELL I GUESS.

**Dewey Theatre** (Sullivan & Kraus, managers).—Clark's New Royals is the title of a brand new company which made its first city bow here on Monday night, Oct. 6. Peter F. Clark is its manager, and a packed house witnessed the first appearance of the new show, for Manager Clark's well known liberality in placing his attractions before the public in former seasons was a guaranty that an entertainment replete with good things was sure to be placed on view. In no particular was anything wanting, either in the two burlettas which begin and end the show, or in the excellent olio which is sandwiched between them. The burlettas were finely staged, the costumes were of rich and tasty design, and a very competent cast of funny comedians and pretty women, who have good singing voices and nimble feet, tend aid to the rapid action, combined with witty lines and comical situations. The first burletta, entitled "Only a King," proved to be a good laugh maker. In the olio the following appeared in their several lines of specialty work, and their applause greeted their clever efforts: Crawford Sisters, songs, dances and character changes; Bartell and Reynolds, musical comedians and parody singers; Burgess, Smith and Burgess, novelty acrobats; Will H. Armstrong, assisted by Magdalene Holly, in original songs and dances; the La Valls, in the silver arch and chain ladders; Rossie, songs and stories, and Kelly, Davis and company, in "Are You a Doctor?" Then follows the closing burletta, during which not a dull moment occurs. It is entitled "Meat (Me) at the Fountain," and is cast as follows: Mike McCreary, M. J. J. Schult, Louis Schultz, Wm. Burgess, Levi Scuggill, Al Reynolds; Happy Kooper, Will H. Armstrong; Officer Butlin, Joe Burgess; Chief Salesman, Geo. T. Davis; Willie Wise, Tony Smith; Wm. Bartell, Jas. La Vail, Rosalie, Ada Buttner, Jessie Stewart, Mrs. M. Sweeney, Lizzie Van, Mrs. Schultz, Alma Burman; Soda Fountain Sisters, Crawford Sisters. Next week, Rice & Barton's Rose Hill English Folly Co.

**Pastor's Theatre** (Tony Pastor, manager).—The matinee of Oct. 6 found every seat occupied here, and it marked the beginning of the new weekly programme, which contains the names of many excellent performers. There are no waits, as act follows act, and all the good that is in an act shows doubly effective when judiciously placed upon the schedule. A. Edwards, Wm. Hutchings and Ed. Edwards, in a new comedy skit, entitled "The Dramatic Agent," scored just the same laughing furor which has been granted all of Harry Watson's productions for well nigh a generation. Howard and Bland, in their screamingly funny comedy sketch, "A. A. A.," seemed, if possible, to more than duplicate their former successes here. Mr. Howard's expert piano playing remains a feature of their act, and is always a hit. Ward and Curran, in their new comedietta, "A Terrible Curse," though they carry their own jury as a part of their setting, found a front capable of judging the merits of an act. The decision was favorable, and Ward and Curran were sentenced to come again. Joe Flynn, in parody songs and stories; Ascot and Eddie, acrobatic comedy and dancing; the Dobsony Sisters, songs, dances and mimicry; Maude McIntyre, in "Our Sally"; Evans and St. John, the comical pair; Stewart and Gillen, Irish comedy and boxing; Mr. and Mrs. Larry Shaw, songs and dances; Ward and Raymond, sketch; Al. Cleman, comedian and mimic; Marshall, juggler and magician; and the American Vitagraph completes the bill.

**Keith's Theatre** (E. F. Albee, general manager).—Another programme of sterling merit, for which this theatre is noted, is temptingly placed before its large clientele for this week. The recent success during several weeks of the Fadedettes of Boston, an orchestra composed of twenty ladies, at Mr. Keith's Boston Theatre caused that manager to send them to us for two weeks. The orchestra is under the direction of Caroline B. Nichols, and heads the bill here this week. The orchestra renders Sousa marches, classical numbers, etc., in an expert and really charming manner, and their hit was an emphatic one. Eva Williams and Jack Tucker, in their original slang classic, entitled "Driftwood," scored their usual pronounced success. Nothing better in its line has ever been given to the vaudeville stage. Mr. and Mrs. Jimmie Barry, in their sketch, "A Skin and Bones," met the very responsive appreciation of Stack and Milton, comedy bar act; Elizabeth Murray, in songs and stories; Julian Rose, Hebrew comedian; the Andalusians, in a character singing sketch; Corley and Burke, dancing specialty; Rasch and Banks, colored singers and acrobatic dancers; Nossary and Nossary, comedy and variety; La Frassati, instrumental specialties; Stella Rinehart, in wooden and soft shoe dancing, and the reliable biograph completes a long and varied bill of entertaining merit.

**Manhattan Theatre** (Harrison Grey Fiske, manager).—Minnie Dupree, in "A Rose Plums Town," entered upon her second week Oct. 6.

**Third Avenue Theatre** (Martin J. Dixon, manager).—"A Sister's Love," a play, in four acts, by Theodore Kramer, introducing Pauline Cook and May Clinton as co-stars, was given its first New York production Monday, Oct. 6, to good houses. The play is built around the two shooting stars, and the climaxes employ the ever ready and accurate bullet in felling the plots of the villain. A glass of poisoned lemonade is shot from the hands of one by her sister, and lights are extinguished by bullets. The audience went into raptures over these episodes, and the play was pronounced a hit. Misses Cooke and Clinton, as the two sisters, Alice and Phyllis, were well liked. Eddie Gorman was the life of the play as Patsy Sullivan, a mischievous girl, responsible for the principal comedy. Lizzie McCallis, Mrs. Katrina Sontag, and mixed up the Irish and German accent in her language; Geo. M. Devere played four characters, besides introducing banjo playing and bone specialty; Albert Hall, as Col. Elmer Gillette, as Julia Ralph, the adventuress, and Dean Barup, as Walter Prescott, were good in their respective roles. Chas. H. Farrell, Richard Hinchcliffe, Geo. Halpin, H. G. Walters, B. F. Morton and Jas. G. Vellman complete the cast. Harry C. Ezerton is manager; A. A. Hall, stage manager; Edgar Healy, business manager. Next week, "The Ivy Leaf."

**Fourteenth Street Theatre** (J. Wesley Rosenquest, manager).—"Robert Emmet" is still the magnet at this house, where the eighth week of its run began Oct. 6.

**Klickerbocker Theatre** (Al. Hayman & Co., managers).—The Rogers Brothers, in "The Rogers Brothers in Harlem," commenced Oct. 6, their sixth week, to continued big business.

**New York Theatre** (Klaw & Erlanger, managers).—Carl Hagenbeck's Trained Animals began a three weeks' engagement here night of Oct. 6. The exhibition takes place in the big auditorium, instead of the roof garden, as at first proposed, and the change affords far better accommodation for those who go to see this exhibition of the domination of human mind over brute instinct. Mr. Hagenbeck has brought this collection of beasts direct from his great animal school in Berlin, and it is far bigger than the one he presented here in 1894. There was a very large crowd present on Monday night, Oct. 6, and opportunity to witness the performances could hardly be improved upon. This house nearly presents an arena in formation. Angelo Valpi begins the exhibition with his troupe of trained dogs, bears and monkeys. Nothing new was presented in the dog and monkey portion of the act, but the work of the two small bears was very good. Then came one of the best features, the seemingly impossible feat of grouping together in peace a great variety of wild beasts. This group embraces a hybrid (half lion and half tiger), one small lion, one African Cape lion, two royal Bengal tigers, one Congo panther, one Indian leopard, two South American pumas, two Polar bears and five German boar hounds. A feature of this act was the feeding of all the animals by their trainer, Herman Boger. Anna Gilke showed some beautiful birds, well trained, and Clown Schubert presented his unique congress of trained goats of all nations. Perhaps the feature most applauded was the almost human intelligence displayed by the performing sea lions. The juggling of one, in particular, brought down the house. Vassie Popescu introduced a novel riding act, the riding done by a Sumatra tiger, with a Ceylon elephant as the carrier. Then followed what is claimed to be the only troupe of performing Polar bears in the world. There are seven in number, handled by John Dudak. They perform almost every feat shown by other animals, closing with a wrestling match between one bear and trainer Dudak. The exhibition is novel, and will no doubt prove eminently successful at this house.

**Wallack's Theatre** (O. A. & Royal E. Moss, managers).—Henrietta Crossman has been unfortunate in her selection of the present vehicle for the exploitation of her talents, for in Ronald MacDonald's comedy, "The Word of the King," she is bound to a considerable extent by the limitations of a bombastic and poorly drawn character. The play, which is described as a comedy, received its metropolitan introduction on Oct. 6. It is a play in a dialogue and a monologue, and received its first presentation at the Lyceum Opera House, Williamsport Pa., Sept. 9, by Miss Crossman and her company. The work is called a comedy, and there is undoubtedly much awaiting accomplishment in a comedy line—if one begins soon enough, but in the present work the lurid light of melodrama has apparently blinded the author at the outset, for the play is launched on turbulent waters, and encounters but occasional quiet moments during its buffeting on a poorly chosen course. In the first place, the play is incoherent and unnecessarily vehement, and its treatment lacks constructive merits, while little skill is shown in the dialogue writing. Miss Crossman labored conscientiously to bring to the fore those inimitable qualities as a comedienne which she possesses, though which her fame in a day through their introduction in "Miss Nell," but she had only one scene which gave any scope to them, and there the gleam of her trauemated talents aroused the audience to the only genuine and hearty enthusiasm of the evening. As "Miss Nell," she masquerades as a boy, and thus attired she played was at her best in the lighter scenes, the refinement and spontaneity of her acting, heightened by those deft touches which temperament alone suggests, bringing to her personality the tributes of her audience. Her boy Boucicault was forthright, as he was required to be, and played with convincing sincerity, while Sheridan Block struggled hard to make the role of William, Prince of Orange, possible of serious consideration, and it was not his fault that the character failed in this. Henry Bergum was capable as a French officer. The story of the play is laid in England during the strenuous days of William of Orange and James II, and at the opening of the action Philippa receives her lover, Edward Royston, at night in her bed chamber to save him from pursuing soldiers, who seek him for havoc he had wrought in their ranks a short while before in defence of Philippa. He escapes in disguise, and the clothes and sword he leaves behind are used three years later by Philippa, who leads her father's men to the rescue of the Prince of Orange, in whose train is her lover. For this service the prince gives her a sword, with the promise that whatever favor she desires of him will be granted if she but return the sword with the request. Later, her lover is suspected of treason by the prince, who is likely to have Edward court martialled and executed for aiding the escape of a priest, who is Philippa's brother. Philippa then reminds the prince of his promise, and after some delay he consents to pardon Edward, and later on, when the facts of the case are presented to him, he forgives Edward and blesses his union with Philippa. The cast: William, Prince of Orange-Nassau, Sheridan Block; Mr. William Bontick, Frederick C. Bertrand; Count Schomberg, Henry Gunson; Godemar de Roudinlaque, Henry Bergum; Edward Royston, Aubrey Boucicault; Sir Michael Drayton, Barton Hill; Philippa, Miss Crossman; Philip, Addison Pitt; Simon Emmett, William Herbert; Prudence Emmett, Gertrude Bennett; Christopher Kidd, Arthur Shaw; Sergeant Morhead, F. J. McCarthy; First Servant, Edwin Fowler; Second Servant, F. J. McCarthy.

**Huber's Museum** (John H. Anderson, manager).—Nothing new is to be recorded here in the way of business, as this, unless all signs fail, will be the most prosperous season in the history of this popular resort. The management are ever on the alert to procure and place on view all that will interest and entertain the large clientele of the house. Many of the transient features of the museum have held over from last week, notably the "cycle whirl," Billy Wells' exhibition of fancy pool shots; Sam Furst, Yankee whittler, and Wu Ching Ma, Chinese dwarf. Homan and Lanson, hypnotic wonders, are new this week. The hourly performances in the theatre continue to be well patronized.

**Bijou Theatre** (H. B. Sire, manager).—The interest in "Hearts Affaire" continues, and big attendance rules. The fifth week began Oct. 6. Joseph Kilgour succeeded Aubrey Boucicault as Paul Charlier Oct. 1.

**Criterion Theatre** (Charles Frohman, manager).—This third week of Virginia Harned, in "Iris," began Monday, Oct. 6. With business still to the capacity. The Wednesday matinee have been abandoned, because, it is stated, the extra performance is too much of a tax upon Miss Harned. Saturday matinees will be given, as usual. **Daily's Theatre** (Daniel Frohman, manager).—"A Country Girl" is still the attraction here, with full houses the rule. It began its third week Oct. 6.

**Empire Theatre** (Charles Frohman, manager).—The success of John Drew, in "The Mummy and the Hunting Bird," continues unabated, and capacity houses are still the rule. The sixth week began Oct. 6. **Casino** (Sam S. & Lee Shubert, managers).—There is no indication of waning interest in "The Chinese Honeymoon," in spite of its prolonged stay here. Its nineteenth week began Oct. 6.

**Weber & Fields' Music Hall** (Weber & Fields, managers).—Big business continues here, with "Twirley Whirley," now in its fifth week, still the attraction.

**Garden Theatre** (Charles Frohman, manager).—Mrs. Patrick Campbell began Oct. 6, her fourth week, with "Aunt Jeanne" still the attraction. The bill will be given until 8, when Mrs. Campbell will revive "The Second Mrs. Tanqueray."

**Circle Auditorium** (O. E. Wilson, manager).—The fifteenth week and last fortnight of Kallenborn's Orchestra began Oct. 6.

**Broadway Theatre** (A. W. Dillingwall, manager).—There is no falling off in attendance at this house, where "Sally in Our Alley" began Oct. 6 its sixth week.

**Harlem Square Theatre** (Sam S. Shubert, manager).—"The Emerald Isle" is still the bill at this house. The sixth week of its run began Oct. 6.

**THE STANHOPE WHEATCROFT DRAMATIC SCHOOL** gave a special matinee performance, by the Stanhope pupils at the Madison Square Theatre, afternoon of Friday, Oct. 3, and three one act plays were presented: "Lady Fortune" by Charles Thomas; "Which Way?" by Rachel Crothers, and "Bridget" by Paul Willstach. The success of the afternoon was won by Miss Crothers' work as dainty and clever bit of wit, as the most jaded appetite could well desire, and far and away ahead of many a one act piece which has found its way to the professional stage. Miss Crothers, who is an assistant teacher in Miss Wheatcroft's school, and who showed much skill as a pianist in this work, playing a very pretty solo. Mrs. Wheatcroft made a brief speech, and altogether the afternoon was a most enjoyable one. The plays and casts follow: "Lady Fortune," Lord Amblesby, Louis J. Gody, Guy Mallory, an artist, David Gould Proctor; "Which Way?" a lawyer, Milton Rosenzweig; Mr. Cunliffe, Carol Parish; Kate Cunliffe, Sara E. Braun; Sarah, Viva Saxon, "Which Way?" Miss Helen Jowers, Margaret Turnbull; Eunice Fletcher, Lucile Page; Dr. Nancy Knox, Myra Martelli; Rieke, Rachel Crothers; Josephine Billings, Sara E. Braun; Louis Powers, David Gould Proctor; "Bridget," Jack Ashton, David G. Proctor; Mrs. Jack Ashton, Sara E. Braun; Bridget, Margaret Turnbull.

**ALFRED AYRES**, the well known teacher of elocution, actor and author of books, on "The Art of Acting," "The Art of Elocution," "The Essentials of Elocution," "The Orthoepist," as well as an entertaining writer in the columns of theatrical papers, is very ill at his residence on West Fifteenth Street, this city. He has been confined to the house for over a month with rheumatism. On Monday, Sept. 29, his left side was paralyzed, and at times he is unconscious.

**CHARLES FROHMAN'S** reason for producing "Everyman" in Mendelssohn Hall, instead of at one of his theatres, is that the play scored peculiar treatment. It is of a religious nature, having been originally written for production in the churches, and every attempt will be made to deprive it of the theatrical atmosphere. The first performance will be given Oct. 13, with daily matinees, and evening performances each night except Wednesday and Saturday.

**JOSEPH HERBERT** has been engaged by Mrs. Robert Osborn to produce "Tommy Rot" at her playhouse.

**Harlem**.—At the Harlem Opera House (Alex. Lichtenstein, manager).—Kyrle Bell, in "A Gentleman of France," is here this week, and the opening attendance was up to the standard. Next week, Lulu Glaser, in "Dolly Varden."

**METROPOLIS** (Henry Rosenquest, manager).—"For Her Children's Sake" is the current week's bill, and the opening house was, as usual, a packed one. Next week, "Eight Belles."

**THE STAR** (Wm. T. Keough, manager).—"The Search Lights of a Great City" came for a week's stay 6, and opened to a house packed from top to bottom. The S. R. O. sign was displayed at every performance during the past week.

**PROCTOR'S ONE HUNDRED AND TWENTY-FIFTH STREET** (J. Austin Fynes, general manager).—"Camille," with the following cast, was presented to a packed audience Oct. 6: Armand Duval, Ned Howard Fowler; Mons. Duval, Edward Locke; Gaston Rieux, John Westley; Count de Varville, Wright Kramer; Gustave, H. Dudley Hawley; Messenger, Wallace McCutcheon; Ansel, Jas. W. Castle; Mme. Prudence, Matilda DeLeon; Nichette, Sadie Handy; Nanine, Eva Gray; Olympia, Cecylle Mayer; Camille, Adelaide Keim. Last week was a record breaker; in fact, the best week under Mr. Proctor's management. The vaudeville: James Norton and Isabella Saegeer. H. F. King has succeeded Mr. Washburn as manager.

**HITTY & SEAMON'S MUSIC HALL** (Ben Hitty, manager).—The opening was, as usual, to a packed house. The bill: Sisters Harmon, Wm. J. Mills, the Marvelous Rexford, Lewis and Ryan, Mansfield and Wilbur, Goleman's dogs, Stuart Barnes, Musical Drummonds, Van and Egebert.

## Everybody is Singing it. Everybody is Playing it.

The Bright Particular

## MARCH SONG HIT Of the Century.

**OLYMPIC** (Thos. W. Valentine, manager).—Harry Morris' Night on Broadway opened to a record breaker 6. While the show is somewhat different from the usual style of performances given by burlesque companies, it is made of material that cannot fail to draw packed houses. Mr. Morris being especially funny. The largest advance sale in the history of the house is reported. Next week, Knickerbockers.

**ORPHEUM** (Dr. Leo Sommers, manager).—Business continues excellent. This week's bill: Nellie Seymour, Hamilton and Simon, the Simpsons, Marshall and Lorraine, the Crawford, J. J. Demphy, Carrie Martell.

**Brooklyn**.—The sudden change in the weather made the managers display their S. R. O. signs.

**MONTAUK** (Isabel Sinn-Hecht, manager).—"The Wild Rose" was presented to a crowded house Oct. 6. David Warfield did well last week. Next week, Kyrle Bell, in "A Gentleman of France."

**GRAND OPERA HOUSE** (Lew Parker, manager).—Williams and Walker, the colored comedians, appeared before an appreciative audience 6, in their musical comedy, "In Dahomey." Good business ruled last week. "Happy Hooligan" next week.

**PARK** (Nick Norton, manager).—The first production of the season at this house is "A Fight for Millions," opening before a crowded house 6. Next week, "Kidnapped" in New York.

**COLUMBIA** (David A. Weiss, manager).—"A Texas Steer" is the attraction for the current week, opening to a big house 6. Good business ruled last week. "The Great Diamond Robbery" next.

**BLAU** (Will McAlester, manager).—"Dr. Bill" was given by the Spooners 6. "Ira Thardo" has prepared a new list of songs. "A Nutmeg Match" drew good houses last week. Week of 13, "The Man-o'-War's Man."

**HYDE & BEHMAN'S** (H. W. Behman, manager).—Martinetielli family head the bill for the current week. Anella Summerville, in a new monologue; Eddie Gerard and Joseph Gardner, Dolan and Lenhart, the Quaker City quartet, Wartenburg Brothers, Gus Williams, Prof. Parker and his dogs, Castle and Archib are others.

**ORPHEUM** (Percy G. Williams, manager).—An attractive bill was presented 6, with Arthur Dunn as the headliner. Others are: Jennie and Papina, the myriad dancer, Frank Keenan, Four Cutties, Tschow's cats, Tom Mack, Carson and Willard, the Three Rio Brothers, Hedrix and Prescott, and the moving pictures.

**STAR** (Wm. T. Keough, manager).—Sam Devere's Own Company, with Mr. Devere at the head, appeared 6, in burlesque and vaudeville, with new songs and sayings. The company made a favorable impression with the audience.

**AMPHION** (S. H. Cohen, manager).—"Floradora" began a week's engagement night of 6. It is the first time the musical comedy has been seen here, and all the indications point to a most prosperous stay. Fair business last week. Dave Warfield brings "The Auctioneer" week of 13.

**FOLLY** (W. C. Cameron, manager).—"The Doings of Mrs. Doolittle," which George W. Monroe has selected as the vehicle for his fun making, began a week's stay 6. Last week "Arizona" played to big business.

**GAITY** (James Clark, manager).—Fulton's Jolly Grass Widows has the stage this week. Last week the Boucman Burlesques played to crowded houses. The Brigadier Burlesques next.

**PAYTON'S** (Fred Andrews, manager).—A big production of "Faust." Mr. Payton makes his bow as Mephisto, and Etta Reed-Payton is the gentle Marguerite. Kirk Brown assumes the part of Faust, and Valentine is portrayed by Mr. Mortimer. Big houses last week. "Our Boys" next.

**BLANEY'S** (William Masaud, manager).—"The Mormon Wife," which made a great hit last season, is this week's offering. In the distribution of roles the different members of the company are well taken care of. On the afternoon of 7 souvenir photo of Mr. Galbraith were given out. Last week "Humanity" met with much favor, and crowded houses prevailed at each performance. "Tennessee's Partner" week of 13.

**UNIQUE** (Frank B. Carr, owner and manager).—Miner & Van Osten's Devil's Daughter Co. is here for a week's stay. Oct. 13, Miss New York Jr. Co.

**GOTHAM** (M. Gotthold, manager).—A new drama, called "Tracy, the Outlaw," had its initial production here night of 6. The drama is taken from the life of the outlaw Tracy. On Thursday and Friday nights the road company, headed by Pierce Kingsley, takes the place of the house company in presenting the play. Good business last week. "For Honor and Honor" next.

**LYCEUM** (Louis Phillips, owner and manager).—The stock company this week presents "The Heart of the Storm." The scenic effects are some of the best this house has yet offered. Big business last week. Next week, "Tide of Life."

### NEW YORK STATE.

**Buffalo**.—The past week was by far the most interesting from every viewpoint of the season, particular interest being centered in Ethel Barrymore's new plays, "Carrots" and "A Country Mouse," which were first produced in America at the Star Theatre last week, attracting brilliant capacity houses. E. H. Sothorn, in "If I Were King," did splendidly, also, at Manager Stirling's syndicate house. James K. Hackett, in "The Crisis," is this week's offering. Adolph Philip and his German company Oct. 12. "New York Day by Day" next week. "The Little Outcast" drew crowds throughout last week.

**CONVENTION HALL** (Henry L. Meech, manager).—Duss and his band and William C. Carl, organist, are sure of success this week. The dedication of the great organ, the gift of a local merchant to the city, is a feature. The soloists are: Charlotte Geier, Carl J. Pfouts, Bohumir Kryl, Zavier Reiter, and Garnett Simon. John Lund's Philharmonic Orchestra gave its sixteenth popular concert afternoon of 5. Gertrude May Stein, soloist. Ossip Gabriilowitch, pianist, next Sunday.

**TECK THEATRE** (J. Laughlin, manager).—"Quincy Adams Sawyer" this week. The annual six weeks' season of grand opera in English, by Savage's Castle Square Co., begins 20. Eugene Blair, in a finished production of "Zaza," proved quite magnetic last week.

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**LYCEUM THEATRE** (J. Laughlin, manager).—Howard Hall, in "The Man Who Dared," accompanied by Nina Morris, this week. Nellie McHenry, in "M'iss," week of 13. "At the Old Cross Roads" had a substantial engagement. The German Dramatic Stock Co., of Cleveland, O., appeared 5, in "Ascher-mittwoch."

**SHEA'S GARDEN THEATRE**.—Local Manager Thomas O'Brien announces this week: The Zanzigs, York and Adams, Josephine Sabel, Thomas T. Ryan and Mary Richfield, in "Mag Hagerty's Father;" Cole and Johnson, Sully Family, West and Van Sclen, Montreal, and the Kinetograph. Jen Latona, and Mideley and Carlisle, scored nicely last week, and attendance was big.

**LYCEUM THEATRE** (Charles M. Bagg, local manager).—Waldron and Bryant's Trocadero Burlesques this week. Gans McPartland returns were received 6 and read from the stage. The City Club drew an instantaneously pleased. Carr's Thoroughbreds next week. Burke and McAvoy, in sparring and burlesque boxing, joined the Trocadero here.

**Rochester**.—At the Lyceum Theatre (A. E. Wolf, manager).—"The Defender" enjoyed good business Sept. 29, 30. E. H. Sothorn, in "If I Were King," played to a capacity house Oct. 1. Ethel Barrymore, in "Carrots" and "A Country Mouse," delightfully entertained large audiences 3, 4. Coming attractions: "King Dodo" 6, 7. Adolph Phillip, in "New York in Wort und Bild," 9; Duss Band 12.

**BAKER THEATRE** (Schubert Bros., managers).—The Owen Davis Stock Co. closed a six months' season last week, presenting "The Red, White and Blue," which drew audiences that taxed the capacity of the house at every performance. A benefit was given N. L. Alsop, the leading man, Saturday evening. The regular season at this house begins 3, with the Kilties Band, followed by "Under Southern Skies" G. S. Eugene Blair, in "Zaza," 9-11.

**COOK OPERA HOUSE** (J. H. Moore, manager).—Last week's attendance was very large, as usual. This week's bill: Kathryn Bloodgood, Winchester's bears and monkeys, Cook and Senora, Pantzer Trio, Conway and Leland, Chevalier, Flora Johnson and Wells, Stephen Gratton and Clara Hathaway, in "Locked Out at 3 A. M."

**EMPIRE THEATRE** (H. C. Jacobs, manager).—The Rose Hill Folly Co. packed the house nightly last week. A first rate show was presented. This week, Hurlig & Seamon's Transatlantics.

**NOTES**.—A. E. Wolf, manager of the Lyceum Theatre, is seriously ill with typhoid fever. Mark A. Loescher, of the Klaw & Erlanger staff, spent a few days in the city last week.

**Albany**.—At the Empire Theatre (Jos. Frank, manager).—"The Defender" on Thursday, Oct. 2, drew one of the largest audiences of the season. M. B. Curtis, in "The Greenhorn from Breslau," appeared before two good houses 4. Adolph Phillip's German Theatre Co., in "New York in Wort und Bild," 6.

**HARMAN'S BLECKER HALL** (H. R. Jacobs, manager).—"The Merry Willie Walker," Sept. 29-Oct. 1, and "Lost in the Desert," 2-4. The usual big returns were found at this popular house, and the season is progressing finely. "Lovers' Lane" 6 and week.

**PROCTOR'S THEATRE** (Howard Graham, resident manager).—The permanent stock presented in a careful manner in the Penman last week, which pleased good sized audiences. Between the acts A. O. Duncan and Mabel Maitland, Arthur Maitland severs his connection with the stock with this week. "The Wife" is announced for 6 and week. With J. Warren Keane and Sadie Furman between the acts.

**THE GAITY THEATRE** (Mrs. Agnes Barry, proprietor and manager) had two excellent burlesque shows during the week. Rice & Barton's Big Gaity Co., Sept. 29-Oct. 1, drew big houses, and the Tammany Tigers did equally well 2-4. Kents-Santley Co. 6-8, and Miss New York Jr. 9-11.

### NEW JERSEY.

**Newark**.—At the Newark Theatre (Lee Ottolengui, manager).—The pronounced success of "Arizona" here last season is sure to be repeated this week. "A Gentleman of France" proved fascinating entertainment last week, and Mr. Bellw's artistic portrayal pleased large audiences. "Floradora" week of 13.

**COLUMBIA THEATRE** (M. J. Jacobs, manager).—"The Limited Mail," which wears so well, is the present bill here. "Kidnapped" in New York drew big houses last week. "A Mother's Heart" week of 13.

**EDWY THEATRE** (H. M. Hyams, manager).—"Happy Hooligan's" meritment is always pleasing. It will have a busy time this week. "The Heart of Maryland" last week received good attention. Next week, "The Smart Set in Enchantment."

**BLANEY'S THEATRE** (Thos. E. Blaney, manager).—This week the stock company will interpret "Tennessee's Partner." Good houses showed hearty appreciation of the performance of "The Power of Love" last week. "Slaves of Gold" is in rehearsal.

**WALLMAN'S THEATRE** (W. S. Clark, manager).—The High Rollers this week, including living pictures. Fred Irwin's show proved above the ordinary and did well last week. Night on Broadway next week.

**PROCTOR'S THEATRE** (J. Austin Fynes, general manager).—A pleasant evening is in store for the growing clientele of this new theatre this week. Geo. Evans heads the bill, which boasts the following: Sullivan and Mrs. Robyns, Troupe Demitrescu, Sullivan and Pasquillina, West and Lewis, V. P. Woodward, Mabel Maitland, Glenroy Bros., and the kalutelescope.

**NOTE**.—Isabella Dixon, of this city, joins "Only a Shop Girl" in Philadelphia, this week.

**Trenton**.—At Taylor's Opera House (A. H. Simmonds, manager).—"Lovers' Lane," Sept. 29-Oct. 1; "Looping the Loop," 2; "Next Door," 3; Henrietta Crossman, 4. Were the fair week attractions, and all drew big business. Coming: Corse Payton's Stock Co. 6 and week.

**HAMMILL'S MUSIC HALL** (Frank Hammill, manager).—Week of Oct. 6: The Two Nöles, Evelyn La Telle, Trilby Van, Le Hall.

**GREAT INTERSTATE FAIR** drew bigger crowds than ever 29-Oct. 4. The following were the vaudeville acts: Herr Danton, fire diver; Diavolo, lion the loop; Rick's cycle whirl; Johnson, Davenport and Loretto, Sapho, Ope Anouand, Miss Hoffman and her stable of horses Nevada, Three Yoseagrys, Robinson and Grant, Kelly's Zouaves, the Three Orloffs, Prof. Flower, the human bomb.



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## DEATHS IN THE PROFESSION.

**J. ALBERT GATES,** a baritone singer and minstrel, died on Sept. 28, at his home in Chagrin Falls, Ohio, from a fever. He was for eight years interloper with H. Henry's Minstrels, but had retired from the stage a short time ago. He was a member of Golden Gate Lodge, No. 245, F. & A. M.; Chagrin Falls Chapter, No. 152, I. O. O. F.; Council Bluffs Aerie, No. 104, E. O. E.; and Pittsburg, Kan. Lodge, No. 412, B. P. O. Elks. A father, mother, two brothers and three sisters survive him. Funeral services were held Sept. 29, at Chagrin Falls.

**JAMES P. FORSHAY,** an actor, who was professionally known as Edward Forshey, died last week at his home in Kansas City, Mo., at the age of thirty-five years. In June, 1901, he killed his wife, Edna May Stokes, an actress, in Chicago. He pleaded insanity, and was committed to the Elgin, Ill., Asylum, where he was confined until last January.

**ED. H. BAKER,** one of the oldest negro performers in America, was found dead in Minneapolis, Minn., Oct. 3. It is supposed he was murdered, as he had \$100 in his possession shortly before. He was connected with "Night Before Christmas," as the blind fiddler, and had in New Orleans, La., Dec. 23, 1836, and at ten years of age played the drum in the band of Sam Stickney's Circus, with the celebrated bugle player, Ned Kendall. He joined Dan Rice's Circus the next season, playing Ethiopian business in the ring with Joe Emmet, Joe Brown and others. He first appeared in New York in 1853, at the old Broadway Theatre, for T. D. Rice's benefit, when he played a bone solo. He afterwards played with Christy's, and Ryan and Dave Wambold's Minstrels. He was in New Orleans in 1861, when the war broke out, and he enlisted in the Fifth Louisiana Regiment, and was detailed in the Post Band, at Richmond, Va. While in Richmond he appeared at the theatre, under Mrs. Magill, and Walter Koebe's management. He was shortly after ordered to the front under Gen. Lee, and was taken prisoner and sent to Washington as a prisoner of war. Finally he was pardoned by President Lincoln, and took the oath of allegiance. He appeared at the Old Bowery Theatre, New York City, with George Christy's Minstrels, in July, 1865. He next visited Philadelphia and became stage manager of Enoch's Varieties, on Chestnut Street. The next season he revisited New Orleans, and appeared at the Olympic Theatre, under Bob Felt's management. He then traveled with various companies for several seasons, and finally appeared at Sinn's Front Street Theatre, Baltimore. He next went to Philadelphia, and was for two years with Bob Fox at the American Theatre. His next venture was with Henry Miller, on Vine Street, the same city. Sea- of 1882-4 he was in the variety theatre in Denver, Col. He was the author of several popular Ethiopian sketches, among others "The Wig Maker," "Too Hot for Comfort," "The Colored Policeman," etc. He was also the original of the "Change Act," in which he changed from black to white, and back again in a few seconds. He was a member of New York Lodge, No. 1, B. P. O. Elks, his number being 207. His remains were taken in charge by Minneapolis Lodge of B. P. O. Elks.

**JOHN ARTHUR FRASER,** a playwright, who had been remarkably prolific as a dramatic writer, died in New York City on Sept. 30, at the age of thirty-eight years. He was a native of Canada, and went to Chicago when a boy, remaining there until some two years ago, when he came to New York. All his life he had been engaged in newspaper and dramatic work. The funeral services were held in the Church of the Redeemer, Oct. 1.

**NADIE FARLEY,** an actress, died at the home of her parents in Terre Haute, Ind., Sept. 24, after an illness of several months. She was forty-two years of age, and began her career in that city several years ago, supporting B. S. Laurie, in "Damon and Pythias." She had been connected with a number of well known attractions, and her last appearance was during last season in "Nick Carter, Detective."

**PROF. A. ARNOLD** (Arnold A. Schneckenberger), modeler, naturalist, and originator of many novel wax work shows, died at his New York residence on Sept. 30, from diabetes and tuberculosis. He was born in Europe in 1851, and came to this country in 1876 as proprietor of a large wax work show, which he sold in 1879. In 1883 and 1884 he traveled with King & Dees' Royal Aquarium Exhibition, and about 1886 opened a wax figure studio in New York City. He relinquished this in 1900 and went to Cleveland, where he completed several large shows. He was interested in several amusement enterprises in this country.

**LEO RIEBLING,** one of the best known musicians of Pittsburgh, Pa., died at his home in that city Sept. 30. He was thirty-four years of age, and for a long time had been a member of the Pittsburgh Symphony Orchestra, and was a composer and organist. He is survived by a wife and three children.

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H-Dat's de next letter in,  
I-Dat am de third,  
C-Dat's to season the word.

K-Dat's de fillin' in,  
E-I'm near de end,  
H-I-C-K-E-N,  
Dat's de way to spell "CHICKEN."

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Played my house week of Sept. 29 to the biggest business ever done here. Hundreds of people were  
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Finest equipped Theatre along the coast. Seating capacity 1040. Have a few open dates for first  
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BUSTER, he is Comedy's son. 60 laughs a minute.  
If your audience don't laugh, you ought to get their  
laughs fixed.



## INDIANA.

**Indianapolis.**—At English's Opera House (Ad. F. Miller, manager).—Sept. 29, 30, appeared to two brilliant and fashionable audiences that completely filled the house. "Would You for Five Millions?" Oct. 6, 7, "The Princess Chic" 8, De Wolf Hopper 10, Stuart Robson 11.

**Park Theatre.** (Dickson & Talbot, managers).—"The Village Postmaster." 29-Oct. filled the house at every performance, and was satisfactory. "The Black Vipers." 2-4, provided enough thrills to satisfy the most enthusiastic. Business was very big. "Down by the Sea" 6-8, "A Hidden Crime" 9-11.

**Grand Opera House.** (Shaffer Zeigler, manager).—Business was interfered with last week some by rainy weather, but was very big. For week of 6: Pauline Hall, Mile, Emmy, Musical Ravens, Three Nevarrs, Mitchell and Love, J. K. Emmet Jr., and Anna Mortland, Francis Le Page, and the biopics.

**Merchants' Fall Festival and Society Horse Show** 13-18.

**Marion.**—At the Indiana (E. L. Kinneman, manager).—Bright and clean from a thorough overhauling. The Indiana opened its doors Sept. 25, with "The Storcks." The house was packed to the doors. "Mr. Jolly of Joliet" faced packed houses, both matinee and night, Oct. 1. Underlined: "Lovers' Lane" 8 and matinee, the Colonial Ladies' Military Band 9, "Sweet Clover" 10, "At the Old Cross Roads" 13.

**The Grand.** (E. L. Kinneman, manager).—Laurence Lee's new melodrama, "A Ruined Life," with the author in one of the principal roles, stood them up both matinee and night 27. Elsie Crescy is featured in the play, and upheld her reputation as a clever character actress. The play made a decided hit. Every foot of standing room was occupied both matinee and night 30, to see "The Irish Pawnbrokers." The piece is replete with clean comedy and clever music, and was brilliantly handled by an excellent company. Booked: "In Convent's Stripes" Oct. 2 and matinee, Victoria Burlesquers Oct. 2 and matinee, "Sl Plunkard" 4 and matinee, "A Breezy Time" 6 and matinee, "A Honolulu Coo" 9 and matinee, "Where is Cobb?" 11 and matinee.

**Notes.**—Manager Kinneman will open the Soldiers' Home Theatre Oct. 3. The Hough & Huston Dog and Pony Show has gone into winter quarters in this city. The owners report a successful season. They will materially enlarge the show during the winter. The Elkhart Lodge of Elks netted \$5,000 on their engagement. The money will be applied on their new home. The Dramatic Club of the Normal College will present "Tony, the Convict," Oct. 10. Tickets for the Y. M. C. A. lecture course have been placed on sale, and more than one thousand have been taken to date. Ruth White has resigned from "The Storcks" and gone with "The Burgomaster." Her place has been filled by May De Sousa.

**Evansville.**—The Grand Opera House (C. J. Scholz, manager) was only moderately filled Sept. 24, when "Alice in Wonderland" was presented for the second time, for the benefit of the Christian Church. It was not the success anticipated. "The Burgomaster," 25, called out a good audience and gave general satisfaction. "The Storcks," 27, opened to a large crowd and gave an excellent performance. The Decker & Womene Company, supporting Lillian Mortimer, opened a week's engagement 29, to a record breaking audience, and presented "A Gambler's Sweetheart." Specialties are introduced between each act that add to the attractiveness of the show. The repertoire consists of: "The Palace of the King," "The Iron Man," "A Ragged Earl," "Hendel's" and others. Amelie Bingham, in "A Modern Magdalen," has a good advance sale for Oct. 1. "Devil's Island" comes 11. "In Convent's Stripes" 15. "Along the Mohawk" 18. People's Theatre (C. J. Scholz, manager) was filled Sept. 28. The attraction was the Lyman Bros. in "A Modern Magdalen." "Sweet Clover" is booked for Oct. 5. "Down in Hopkins" 6. "Uncle Tom's Cabin" (Steele's) 9. "Down by the Sea" 12. "At the Old Cross Roads" 17.

**Notes.**—W. B. Rock, of "The Storcks" company, was given a royal welcome here, this being his birthplace. The Grand is undergoing a complete overhauling. Numerous museum owners have been trying to purchase a petrified body of a man in perfect condition, found in the Ohio River Sept. 30.

**Frankfort.**—At the Columbia Theatre (J. J. Aughe, manager).—The season has opened with a much better prospect than any for many years. "A Ruined Life" came Sept. 29, to good business. As an actress of emotional roles Miss Cressy's work is almost perfect. The supporting company is above the average. "The Wreck of the Wicked," Oct. 1, did not draw a very satisfactory business, and as the company had been doing poor business all along the line they failed to get away from this stand. The members are all here, awaiting something to turn up in their favor. Booked: "The Prince of Flanders" Oct. 6. "Mr. Jolly of Joliet" 8. "Lovers' Lane" 11.

## NORTH CAROLINA.

**Charlotte.**—At last there has been built a new opera house—the Academy, on Tryon Street, a seven-story building of handsome architecture and finish. The seating capacity is 1,350, and there are two galleries, six boxes on each side of the house, twelve in all, making a very attractive appearance, finished, as they are, in a beautiful white. The house is probably one of the best arranged houses of the South, being very easy of exit, there are two hundred lights in the house and upon the stage, and every known manipulation in the art of stage lighting is provided for. The stage is 32 feet by 52 feet opening; distance from stage to flies, 57 feet, allowing any stage production to be perfect. The architects are Hoak & Sawyer, the decorations by Paresich, and the electric lighting by Marrow, of Charlotte. The house is under the direct supervision and management of Thos. G. Leath, of Richmond, Va. J. S. Elburg is the resident manager and treasurer. The new house opened Sept. 30, with a dramatization of F. Marion Crawford's novel, "Thorne." Mrs. Brune in the leading role. The house was packed from pit to dome. It seemed as though everyone in town wanted to be present the first night. Charlotte having been without a first class house until Manager Leath opened this place. "Her Lord and Master" played to good business. Oct. 1 Bertha Creighton, in "A Colonial Girl," to good business. 2-4, Felix & Barry's Vaudeville Stars; 9, Chas. B. Hanford, in "Much Ado About Nothing"; 10, Grau Opera Co.; 11, Percy Hawswell, in "A Royal Family"; 14, "A Tyranny of Tears."

**Charlotte Opera House.**—Peruchi-Bellini Co. played to splendid business every night of week Sept. 29.


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**FOR SALE.** Set Shadowgraphs, 22 figures, one hour's performance, curtain, lights, etc. \$5. Good condition. Write quick. H. Brown, Locust and R. I. Sts., Lawrence, Kansas.

**WANTED AT ONCE.** A Heavy Man, also Juvenile Man to do gags. Lowest salary first letter, I pay board. If you don't want to work and join on wire, don't write. JAMES M. WATERS, Stetson, Maine.

**AT LIBERTY.** J. H. DEVEREN, Old Men, Characters, Heavies, Modern Wardrobe. Experienced, reliable, or Stage Director. 507 South Clinton St., Syracuse, N. Y.

**SEND PHOTO.** and \$1 for life size Oil Portrait, 18x20, mounted; worth \$10. A. HAFNER Artist, 253 No. 2d St., Philadelphia, Pa.

**WANTED.**—All Around Med. Performers, S. and D.; Dutch, Irish, B. F.; put on acts, direct stage; one Novelty Musical Act, one Novelty silent act; all change for week. Prefer singers. Soberly and gentlemanly conduct imperative. Lowest and all you can and will do first. Salary sure and long engagement if you are right. Tickets! That depends. Open in Eastern Iowa last week Oct. Want good lias. Song Machine, Bright White Light Slides, comic sets; Good Loud Street Piano; must be all. Also unexpired Iowa License. DR. WALLACE, Spirit Lake, Iowa.

**WANTED.**—By a Baritone Singer, position with a week or three day stand show (preferred), to sing lias. songs; also Song Book Seller wishes to get with co. Address all letters to R. J. Taylor, 108 Nagle St., Harrisburg, Pa. State all first letter.

**WANTED.** TWO MEDICINE PERFORMERS. Organ and Banjo Players preferred. H. Meleon and St. Clare Bros. write. Tickets to those I know. F. H. HILL, Macksville, Stafford Co., Kansas.

**WANTED.**—Young Lady, to travel and assist my wife and daughter. In magic illusions. No experience required. Long engagement. Make salary very low, for it is engagement. Send photo, which will be returned. Ad. Prof. W. H. McMillan, Clarksville, Tex.

**WANTED.** AT ONCE—Piano Player. Must be sight reader and experienced in vaudeville music. Gent preferred. Also Singing and dancing Soubrette. Write all particulars in first letter. WHITE SPEAR MEDICINE CO., Cuba, Fulton County, Ill.

**AT LIBERTY.**—Tom Boscoe, med. or vaud., first class comedy wire, a No. 1 tramp juggling, club juggling and swinging, tramp and eccentric monologues. F. S. Devere, Bob Robinson and other friends, write. TOM BOSCOE, Box 56, Hoboken, Pa.

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**WANTED.**—For Madden's High Class Vaud. Entertainers: Performers that play piano, and change for one week; Man with lias. song outfit, to double stage or piano. State all first letter. No time to dicker. Address T. J. MADDEN, Bolivar, N. Y.

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### "MRS. MURPHY'S SECOND HUSBAND."

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JO PAGE SMITH, St. James Bldg., N. Y., or GRACIE EMMETT, "The Salem," Charlestown, Mass.  
P. S.—I wish to thank all Managers who have been kind enough to renew contracts.

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KEITH'S THEATRE.—The bill was headed by a foreign importation, in the person of Milly Capell, in an equestrian act, which scored an instant success, and her American debut was noted for the rounds of applause gained by the excellent work of her animals. Her horse is a beautiful, well trained beast, and, with the dogs, did his work most intelligently.—NEW YORK CLIPPER, Sept. 27, 1902.

KEITH'S THEATRE.—Milly Capell has the distinction of heading the bill here for a second week. It is certain that we have not been favored with a more showy or graceful equestrian act in many years. The horse obeys the words of command with an almost human intelligence, while the performance of the dogs, though little is required of them in the act, is so out of the ordinary as to win rounds of applause. The act has made a genuine hit, in that it appeals to and pleases all portions of the audience.—N. Y. CLIPPER, Oct. 4, 1902.

KEITH'S UNION SQUARE.—Milly Capell, a

European equestrienne and animal trainer, made her American debut last week, and scored an immediate and unequivocal success. She made her entrance seated on one of the finest Arabian steeds ever seen on the stage in this city. She put the animal through a series of evolutions that were startling, and showed that she had thorough control of him. Two hunting dogs were then introduced, and Milly Capell introduced a hunting scene in which the horse and dogs followed a dog made up as a young deer. A hurdle was used in this part of the act, and the fair trainer stood in the centre of the ring, directing the movements of her pets with two whips. The finish of the act was extremely novel, and aroused the enthusiasm of the audience to a high pitch. The band played a cakewalk and Milly Capell and the horse, in the most approved fashion, walked around the circle. Three small dogs came on and made figure eights, running between the feet of the horse and his mistress. Milly Capell was recalled several times at the close of the act. She and her troupe may be credited with one of the

biggest hits ever scored by a foreign artist in this city.—DRAMATIC MIRROR, Oct. 4, 1902.

Mme. Capell's Feats a Strong Attraction in a Long Performance. Mme. Capell is a wonderful horsewoman. This is probably the greatest equestrienne act ever seen in New York.—NEW YORK PRESS, Sept. 23, 1902.

Milly Capell Heads a Programme That Has High Merit. Milly Capell earned so much favorable comment in Keith's last week that she is held over as the headliner in this week's programme. Such equestrian feats never before have been done in New York.—NEW YORK PRESS, Sept. 30, 1902.

Mme. Capell headed the bill at Keith's yesterday with an act of an unusual nature, even in these days when the stage is anything from a circus arena to a crystal palace. She rode a trained stallion on the stage, exhibited trained dogs and displayed

great personal agility.—N. Y. TRIBUNE, Sept. 30, 1902.

Milly Capell and a horse and some dogs occupy the leading position on the Keith bill this week. Miss Capell is a new arrival, having reached these shores only last week, and her horse was not released until Sunday; which fact is put in evidence by her apologists to explain a slight hesitation on the part of the animals. She is a high school rider and trainer, but for the unfortunate reason that there is not in America a sufficiently large number of horse wise people to make menage acts acceptable, she has cut down this section of her performance and offers stage work instead.

She has a capital seat, and on the horse's back handles the ribbons with a skill that deserves greater credit than is accorded. Then she puts the horse and dog through a ring act in which both perform the same tricks simultaneously; there is a stag hunt, improved by a pretty picture at the close, and for a finish she puts the horse through

his steps, while two dogs make the figure eight between its legs, and another is doing the same figure between the trainer's feet.—NEW YORK MORNING TELEGRAPH, Sept. 23, 1902.

Chief interest in the programme presented at Keith's Union Square Theatre last evening centered in a trained Arabian horse and four trained dogs, imported from the European vaudeville houses. The horse, a superb specimen of horseflesh, dark brown in color, gave an exhibition of the circus ring order that was stereotyped, but perfect. He is a superb type of the high school horse. The most interesting feature of the act was furnished by two fox terriers, which, when the horse high stepped around the stage, ran back and forth between his feet. The horse and dogs went through their act of almost half an hour with hardly a word of direction from their manager, a woman named Milly Capell. It was an exceptionally interesting demonstration of animal training.—NEW YORK COML ADVERTISER, Sept. 23, 1902.

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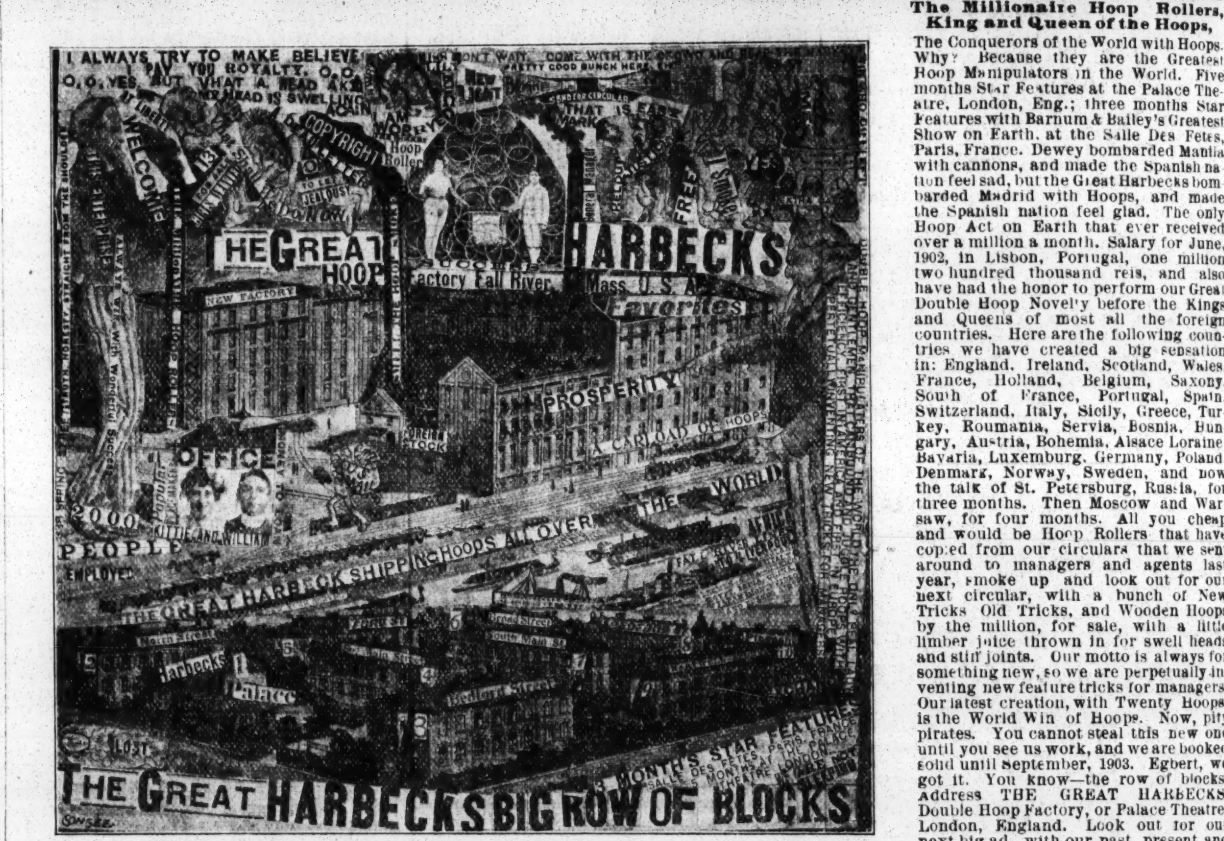
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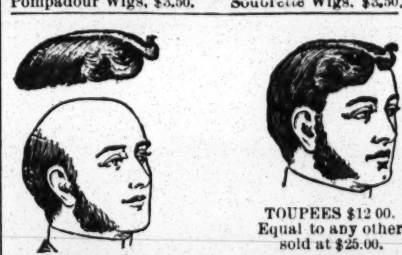
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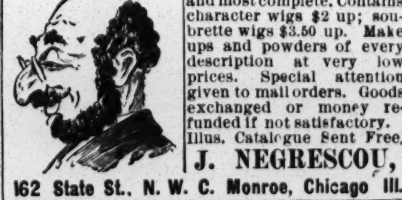
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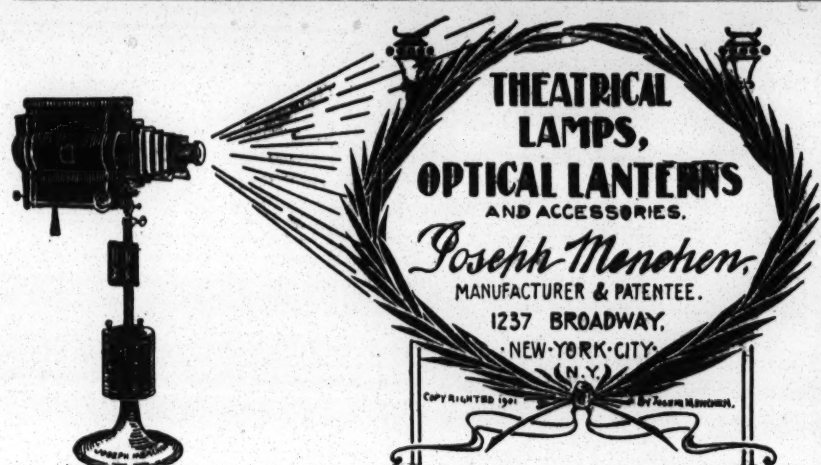
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